

THE ATHENÆUM

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No. 1809.

LONDON, SATURDAY, JUNE 28, 1862.

PRICE
THREEPENCE
Stamped Edition, 4d.

HORTICULTURAL GREAT SHOW.
WEDNESDAY, July 2. The Garden will not be open till one o'clock.

EXHIBITION of HORTICULTURAL IMPLEMENTS, GARDEN POTTERY, &c., at the ROYAL HORTICULTURAL SOCIETY'S GREAT SHOW. WEDNESDAY, July 2.

GREAT SHOW of ROYAL HORTICULTURAL SOCIETY. July 2. The Garden will be open at one o'clock. Visitors cannot be admitted, either from the Exhibition or the Garden, or to the Exhibition through the Garden, before that hour.

ROYAL HORTICULTURAL SOCIETY'S GREAT SHOW. South Kensington, WEDNESDAY NEXT, July 2. Open at One o'clock. Bands by Royal Artillery and Royal Marines commence at Two o'clock. Tickets purchased before the day, 5s.; on the day, 7s. 6d. Visitors can pass under cover to the Show.

HORTICULTURAL GARDEN, WEEK ENDING JULY 5.
Monday Admission 1s. 6d. Open at Nine.
Tuesday Admission 1s. 6d. Open at Nine.
Wednesday Admission 7s. 6d. Open at One.
Thursday Admission 1s. 6d. Open at Nine.
Friday Admission 2s. 6d. Open at Nine.
Saturday Admission 3s. 6d. Open at Nine.
Bands daily at Four o'clock; on Wednesday at Two o'clock.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

The LAST EXHIBITION this Season of PLANTS, FLOWERS and FRUITS will take place on WEDNESDAY, July 9. Tickets may be obtained at the Garden, 1s. 6d. from Members or Members of the Society, price 2s.; or on the day of exhibition, 7s. 6d. each. Bands will play from 2 to 7 o'clock.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.—1862.

GREAT AGRICULTURAL SHOW of HORSES, CATTLE, SHEEP, PIGS and MACHINERY, in BATTERSEA PARK, LONDON, JUNE 23rd to JULY 2nd.

Terms of Admission.
SATURDAY, June 28th, ENTIRE SHOW (Live Stock and Machinery, &c.)—Half-a-Crown.
MONDAY, " 30th, Ditto, ditto—One Shilling.
TUESDAY, July 1st, Ditto, ditto—Ditto.
WEDNESDAY, 2nd, Ditto, ditto—Ditto.

MEMBERS FREE.
Open each day from 8 in the morning till 8 in the evening, except last day, when the Yard will be closed at 6 o'clock.
By Order of the Council.
H. HALLDARE, Secretary.

ECCLESIOLOGICAL SOCIETY.—The TWENTY-THIRD ANNIVERSARY MEETING of the ECCLESIOLOGICAL SOCIETY will be held on TUESDAY, July 1st, at Eight P.M. in the LECTURE THEATRE of the South Kensington Museum.

The object of discussion will be the Ecclesiastical Aspect of the International Exhibition, and of the Exhibition (on Loan) of Fine Arts at the South Kensington Museum.
Ladies admitted.

It is suggested that Members of the Ecclesiastical Society and persons interested in its pursuits should meet at Two P.M. on that day at the South Kensington Museum, to visit the Exhibition of Works of Art on Loan.

For the convenience of persons attending the Meeting, a Club Dinner will take in the Refreshment Rooms of the International Exhibition, at Six P.M., at 7s. 6d. a head, Mr. BERESFORD-HORN in charge. The names of those intending to dine should be sent to Mr. Masters, 75, New Bond-street, on or before Saturday, the 28th inst.

A. J. B. BERESFORD-HORN, President.
(Rev.) BENJAMIN WEBB, Honorary Secretary.
(Rev.) H. L. JENNER, Hon. Sec. for Musical Matters.

PHARMACEUTICAL SOCIETY of GREAT BRITAIN.—REQUIRED, a DIRECTOR and DEMONSTRATOR of CHEMISTRY and PHARMACY, to take the entire Management of the Practical Course of Instruction in the Society's Laboratory. Salary £200, supplemented by a portion of the Society's fees.

Also, a competent ASSISTANT to act under the Director. Salary £100.

Applications, accompanied by Testimonials, must be sent, addressed to "The Laboratory Committee," 17, Bloomsbury-square, W.C., on or before the 15th of July.

For details, apply to the Secretary.

By order of the Council,
ELIAS BREMIDGE,
Secretary and Registrar.

MAJOR R. C. BARNARD, B.A., of Eman-
COLL. Cambridge (1861), F.L.S., and late of H.M. 41st Regt.,
RECEIVED his RECOMMENDATION for the University of
ARMY, CIVIL SERVICE, or for Public Schools. Geology and Botany
form part of the course of instruction.—Cambridge House, Bay
Hill, Cheltenham.

EDUCATION at HARROW.—NOTICE OF REMOVAL. The CONTINENTAL COLLEGE, late of Bushey Park, is now established at HARROW (three minutes' walk from the Station), in consequence of the increase in the number of pupils. Dr. VELLERE—late of the Harrow Preparatory School in Elstree, and author of the "Horn soft qui mal y pense!" Collection of Songs dedicated to the Queen, and accepted by Her Majesty—prepares for Harrow and Elstree. For admission, &c. apply to Dr. VELLERE, 20, Half-road, Harrow, N.W.

QUEENWOOD COLLEGE, Four Miles from Dunbridge Station, South-Western Railway, Hampshire. The Course of Instruction embraces Mathematics, Natural Philosophy, Theoretical and Practical Chemistry, German, French, Latin, Greek, Persian, Practical Surveying, Levelling, &c., Mechanical and Free-hand Drawing, and Music. The Principal is assisted by ten resident Masters. The position of the Establishment is beautiful, and the advantages various and unusual. Attention is invited to the Prospectus, which may be had on application.

The next HALF YEAR will COMMENCE on JULY 1st.

QUEEN'S COLLEGE, CORK.—The President and Council of Queen's College, Cork, think it necessary to state, for the information of the public, that the business of the College has not been materially interrupted by the late fire. The Medical Session had already closed. The Lectures of the Faculty of Arts have reached within a few days of their completion, and the National Examinations will be held on the originally prescribed date. The damage done to the building and property can without difficulty, be repaired before the re-opening of the College, after the Summer vacation.

Signed by order, R. KENNY,
Registrar.

THE ARUNDEL SOCIETY.—The Society invites the attention of all Persons interested in Early Italian Art to the EXHIBITION of their COLLECTION of DRAWINGS and PUBLICATIONS, which may be seen daily, at 24, Old Bond-street, W.

For Prospects and List of Works on sale, apply to Mr. F. W. MAYNAUD, Assistant-Secretary.

ITALIAN ILLUMINATION.—An ALPHABET of CAPITAL LETTERS, from Italian Choral Books of the Fifteenth and Sixteenth Centuries. Price: to Members, 1s. 10d.; to Strangers, 2s. The Letters are also sold separately.

Published by the ARUNDEL SOCIETY, 24, Old Bond-street, W., where Specimens can be seen.

CRYSTAL PALACE.—GREAT ROSE SHOW. SATURDAY NEXT, July 5th, 1862.—The Palace will be opened at 9 o'clock, and the barriers inclosing the Rose-Stands will be removed at 12 o'clock precisely. Full Military and Naval Bands will play throughout the day. Admission by Season Tickets free, or on payment of Half-a-Crown.

* * * By special request, M. BLONDIN will give a Performance on the High Rope in the afternoon.

THE FIRST GREAT ANNUAL ROSE SHOW, in the TOWN HALL, BIRMINGHAM, on TUESDAY and WEDNESDAY NEXT, the 1st and 2nd of July.

GREAT ROSE SHOW at BIRMINGHAM.—The Various Railway Companies have made liberal arrangements for CONVEYANCE of PASSENGERS.—For particulars, see Railway Companies' Advertisements and Local Bills.

EQUESTRIAN STATUE of the LATE LORD HARDINGE, now in the International Exhibition, by J. H. FOLEY, R.A.—It is proposed to ERECT in LONDON a DUPLICATE of this great Work, originally executed for Calcutta. The object of the Original Statue is commemorative of the late Lord Hardinge as Governor-General of India: the object—at least, the main object—of the Duplicate is to secure to the nation one of the finest Works of modern times.

D. ROBERTS, R.A., W. C. MARSHALL, R.A., J. H. MACLISE, R.A., P. MACDOWELL, R.A.) See Gentlemen interested in the proposal are requested to address "Hon. Secs." Harding Statue, 22, Regent-street, S.W.

THE UNIVERSITY TUTORIAL ASSOCIATION, LIMITED.

This Association, entirely conducted by Graduates of Oxford and Cambridge, supplies Masters of Schools and Heads of Families with Tutors from those Universities. For Particulars, apply at the Offices of the Company, No. 9, Pall Mall East, S.W. Office hours, from 11 A.M. to 4 P.M.

E. B. LOMER, M.A., Secretary.

GEORGE WATSON'S HOSPITAL, EDINBURGH.—WANTED, a RESIDENT TEACHER of ENGLISH for this Hospital, the inmates of which are all Boys. He must be possessed of high attainments, and have received a Classical Education. His duties will be under the charge of the Governor, to teach the Senior English Boys. He will be required to teach five hours daily, and undertake a portion of the general superintendence of the House. He must be unmarried.

The Salary proposed is £100 per annum, with Board, and the successful Candidate must be prepared to enter upon the duties by the 15th of September.

Intending Candidates will receive further information as to the details of the office on application to Mr. MILLAR, the House Governor. Their applications must mention their ages, and be lodged with the Treasurer of the Hospital on or before July 1st, along with certificates from their testimonials of their qualifications for teaching, and of their religious character. The original Testimonials may either be lodged with or shown to the Treasurer.

ROBERT WALKER, Treasurer.

Edinburgh, 12, Bank-street, June 23, 1862.

FRENCH TEACHER WANTED.—ROYAL BELFAST ACADEMICAL INSTITUTION.—THE MASTERSHIP of the FRENCH SCHOOL in this Institution is NOW VACANT, in consequence of the death of M. Badier. Candidates for the situation are required to forward their Testimonials, or before the 11th of July next, to Mr. WILLIAM SIMMS, Assistant Master. Private Testimonials, giving their qualifications for teaching, and of their religious character. The original Testimonials may either be lodged with or shown to the Treasurer.

KING EDWARD VI. SCHOOL, NORWICH.—The Rev. the Head-Master RECEIVES BOARDERS into the School-house, which has recently undergone considerable improvement. The Boarders are provided with private studies and separate sleeping compartments in the dormitories. There are several valuable Exhibitions and Prizes, and special advantages for Clergymen's sons.—For terms and particulars apply to the Rev. AUGUSTUS JESSOPP, M.A., the School-house, Norwich.

MISS HOLTHAM, formerly of Bowdon, Cheshire, now resident in Brighton, informs her Friends that at the close of the present term there will be VACANCIES for TWO PUPILS, in her Establishment for a limited number of Young Ladies, who enjoy, under her care, social study, moral culture, and the cheerful freedom of home.—For terms and references, address Miss HOLTHAM, 21, Town-square, Brighton.

THE ATHENÆUM for GERMANY and EASTERN EUROPE.—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1½ thaler for three months; 3 thalers for six months; and 6 for twelve. Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

NOTICE.—ADAMS & FRANCIS, RAILWAY and GENERAL ADVERTISEMENT AGENTS, 59, FLEET-STREET, E.C.

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ADVERTISEMENTS for ADAMS'S TOPOGRAPHIC HANDBOOK of LONDON received by ADAMS & FRANCIS, 59, FLEET-STREET, E.C.

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A PHYSICIAN who has travelled a good deal, and speaks French, German and Italian, wishes for an ENGAGEMENT to TRAVEL. The highest references given.—Address S. D., care of the Porter, King's College Hospital.

TO WRITERS FOR THE PRESS.—An APPOINTMENT upon the Staff of a leading Liberal Journal, requiring a knowledge of English, French, and German, and journalistic experience, are essentials for the post, which is important as well as lucrative. Gentlemen really possessing these qualifications may forward specimens of their work to G. C., at Messrs. Saunders Brothers, 104, London-wall, E.C.

GERMAN PROTESTANT GENTLEMAN, age 24, wished to obtain a SITUATION as a TEACHER in a first-class School or a Private Family. Can teach German, French, Drawing, and Rudiments of Music. Good Testimonials. Salary moderate at first.—Apply, by letter, to Mr. C. D., 29, Percy-street, Bedford-square, W.

GERMAN PROTESTANT GENTLEMAN, a late Member of the Universities of Göttingen and Jena (Dr. Phil.), is desirous to obtain a PLACE as MASTER in a first-class School or in a Private Family. Can teach the Classics, German, French, Mathematics, the Physical Sciences, &c. Good Testimonials.—Apply, by letter, to Dr. A. B., 29, Percy-street, Bedford-square, W.

BELFAST ANACREONTIC SOCIETY.—WANTED by the above Society, a Gentleman competent to act as LEADER and CONDUCTOR.—For particulars as to salary, &c. apply to WILLIAM CARSON, Honorary Secretary, Victoria-buildings, Belfast.

LITERARY RESEARCH.—A READER at the British Museum Library will procure Extracts and other information on very moderate terms.—Address M.A., care of T. Albin, Bookseller, 423, Euston-road.

WANTED a Gentleman, connected with a Newspaper (an Editor or Sub-editor preferred), to give INSTRUCTION in ENGLISH COMPOSITION. Terms liberal.—Address W. W., 13, Egerton-place, Bromley, Middlesex.

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MILL HILL SCHOOL, near HENDON, N.W., will RE-OPEN WEDNESDAY, July 3, 1862.—Applications for Admission or Prospectus to the Rev. DR. HURNDALE, Head-Master, or the Rev. THOS. REES, at the School.

A YOUNG GERMAN M.D., who has studied in Berlin, Vienna and Paris, is desirous of meeting with an ENGLISH FAMILY TRAVELLING ON THE CONTINENT or elsewhere, whom he might accompany in the capacity of Surgeon. Speaks English very well, and can have first-rate testimonial from a celebrated Surgeon in Berlin, with whom was for some time. Applications, or terms, will be sent to a young invalid Gentleman, being willing to superintend his Studies in Latin, Greek, Mathematics, German and French.—Apply by letter, only, to M.D., Messrs. Nicholas & James, Bow-lane, City, E.C.

EDUCATION IN GERMANY.—FRANK FORT-ON-THE-MAIN.—DR. RADERMACHER'S Establishment, situated in the most pleasant part of this favourite locality, for the EDUCATION OF YOUNG GENTLEMEN, is conducted by Himself, with the assistance of Professors. The Pupils receive a complete Education, combining with the comforts of a Home. Dr. Radermacher, who is now in London, will be happy to communicate personally with Parents and Guardians at Messrs. WILLIS & SOTHERAN'S, 136, Strand, from whom may be obtained Terms and References.

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SKETCHING PARTY for SWITZERLAND. Mr. SKINNER PROUT, (Member of the New Society of Painters in Water Colours), being about to visit Switzerland, will be happy to make arrangements with any Gentleman who may feel inclined to profit by his professional experience.—Address, before the 19th of July, to 22, Rochester-square, Camden-town, N.W.

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Apply at the London Bridge or Victoria Stations.

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Inquire at King's Cross for tickets via Midland Railway.

JAMES ALLPORT, General Manager. Derby, 1862.

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WEST COAST.—Madeira, St. Helena, Ascension, Cape, Algoa Bay, Natal, Mauritius, Madagascar, MONTHLY.

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UNITED STATES.—NEW BRUNSWICK, CANADA, WEEKLY.

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Supplementary Despatches, Correspondence, and Memoranda of Field-Marshal Arthur Duke of Wellington, K.G. Edited by his Son, the Duke of Wellington, K.G. Vol. IX. *South of France, Embassy to Paris, and Congress of Vienna.* (Murray.)

In this volume there are no pictures of campaigns, and only a few references to war, such as the capture of Paris by way of Montmartre, and the distant battles in America; but the light falls nowhere on a peaceful scene, and the correspondence is brought up to the eve of Waterloo. Throughout that year, 1814, danger, distrust and alarm prevailed; there was no real confidence on the part of England in the Bourbon government; the Allied Powers were mutually harassed by their own suspicions, jealousies and dishonesties of purpose; Wellington's life was in peril, and Bonaparte scarcely concealed his daring hopes for the future. In this, as in the eighth volume, a large proportion of the documents printed are from other pens; but they are generally interesting, and illustrate the Duke's peculiar and well-understood character. They relate to the events which followed the victory at Toulouse, when an armistice was concluded, to the Duke's embassy at Paris, and to his acts as British Plenipotentiary at the Congress of Vienna. Among the papers now first published are letters from the Prince Regent, the Emperor Alexander, Louis the Eighteenth, Murat King of Naples, Lord Castlereagh, Lord Liverpool, Lord Bathurst, William Wilberforce, Clarkson and Zachary Macaulay. Among the earliest from Castlereagh is one addressed to Col. Niel Campbell directing him, in association with an Austrian and a Russian officer of rank, to accompany Napoleon to Elba, to treat him with respect and attention, and to send home such information as might be important. That little man, in his little Etholian realm of salt and iron ore, of grapes and alum, still held the world in a state of perilous anticipation, for none in reality believed that he would remain in life long isolated within sight of the very land whose history he had empruned with triumphs. It is evident that Wellington expected him to break out, and was afraid that, by going to America, he might leave Bonaparte to be finally dealt with by another English captain. Similar beliefs were rife in all branches of the public service. So early as April representations were made as to "the extreme folly of allowing Bonaparte to retain the title of Emperor. If they do not take care, he will yet give trouble in Italy." At that time, however, Lord Liverpool was far more sanguine. Wellington had been promoted to a dukedom; Hope, Graham, Cotton, Hill and Beresford had received peerages; all was congratulation, and Lord Liverpool expressed the sense of the Cabinet:—"I heartily congratulate you on the glorious termination of all our efforts. I trust now we shall have a long peace. No other termination of the contest would have justified such an expectation." Therefore, the drums beat for home; soldiers danced instead of fighting. The Duke laid down his sword and diplomaticized; but the earth still trembled, and Castlereagh's agent reported Napoleon unsafe—"Bonaparte is arrived at Elba; during the voyage his mind still seemed to cherish hopes as to France." Not all the treaty-making in Europe could substantiate the Bourbon dynasty. Immediately after his arrival in Paris Wellington wrote, "I don't think matters are in a very satisfactory state here. They appear smooth

enough, but I understand there is a great deal of dissatisfaction among all classes." And he refers to a possible restoration "of Bonaparte or some other military chief." Then, amid the ostentatious cordiality between Great Britain and the nations she had saved, we have the following, written during a visit to London:—

"It is not easy to describe the unpopularity attached to the King's name from the occurrences at his return to Madrid. The newspapers afford some specimen of it; but at a late dinner at Guildhall I recommended the Lord Mayor to drink the King of Spain's health, and he told me that he was become so unpopular in the City he was afraid that if the toast were not positively objected to, it would at least be received with so much disgust as to render it very disagreeable to me and to every well-wisher to the Spanish Government."

He turns aside to inculcate patience in the heart of Sir Henry Wellesley, who, it would seem, wanted a peerage, with other rewards; and the passage shows how English envoys of that epoch spent English money:—

"In regard to your own concerns, I spoke to Lord Castlereagh again about them this morning. He sends a discretionary leave of absence, but delays to settle about your salary till you will arrive here. He talks of giving you the full ambassador's salary, and he says that the exchange has fallen and is still falling to such a degree as to make your income nearly double what it was before. He also says that you still draw your extraordinary expenses, to the amount Hamilton did, of between 4,000*l.* and 5,000*l.* for the last quarter, which I told them was that in which the King came. Lord Castlereagh seems to think that you would gain in pension by being put on the full ambassador's salary; and he thought that the best mode of improving your situation on that account. Under all these circumstances, you will observe that although Government, particularly Lord Liverpool and Lord Castlereagh, are perfectly satisfied with you, this is not the best time to desire that a mark of the King's favour should be conferred upon you; and I have thought it best not to say anything upon the subject, though I think I shall to both Lord Liverpool and Lord Castlereagh before I shall leave England."

In the secret instructions of the Cabinet to Wellington when accredited as ambassador at the Court of France, much suspicion of that power was betrayed. He was specially enjoined to ascertain whether she was forming leagues or alliances, what ships of war were under sailing orders, what fortifications were being built or under repair, and what were "the dispositions and interests of the several persons of both sexes who are or may be in the confidence of the King." Similar instructions, probably, were privately given to Col. Niel Campbell at Elba, for his observations of Napoleon were incessant and minute. In September he reported—

"Yesterday I had an audience of Napoleon for the first time since my last visit to Leghorn, and the baths of Lucca, the use of which was prescribed for my wounds. It was courted by himself, in sending to inform me that one of his carriages was at my disposition, to convey me from this to Lagono, where he has been for the last two weeks. This audience lasted three hours, during which time there was no interruption. He constantly walked from one extremity of the room to the other, asked questions without number, and dictated upon a great variety of subjects, generally with temper and good nature, excepting when it bore upon the absence of his wife and child, or the defection of Marshal Marmont. He began by questions as to Genoa: that he understood Lord William Bentinck was to return there very soon. Was there not a British regiment at Nice? The state of Piedmont, Lombardy, Venice, and Tuscany. That the rude manners and different language of the Austrians rendered it impossible for them to become popular with the Italians, who

were flattered by the formation of the kingdom of Italy. That it would be the policy of Great Britain to retain this kingdom as an ally against France and Austria. That it would be equally so to keep Naples separate from Sicily, as the latter from its situation as an island would be entirely under the influence of England. He inquired where the Queen of Sicily was? whether I knew the intention of the Allies towards Murat? Whether the late King of Spain was to remain at Rome? When I told him that it was reported that Ferdinand VII. had invited his father and mother (provided the Prince of Peace did not accompany them) to return to Spain, he inveighed against the latter, and said that his own countenance and support given the latter had been very prejudicial to his cause in Spain."

He spoke of his wife and son as being kept from him unjustly and barbarously by the Emperor of Austria. Then, reverting to the suspicion that he was recruiting and enrolling men, he admitted the fact, and pretended to ridicule it. How was he, with a few hundreds of his Old Guard, to protect all the villages and fortifications of Elba? "I think," he added, with characteristic dissimulation, "of nothing beyond this little island. I could have carried on the war for twenty years longer, had I willed it. I am no longer exist for the world. I am a dead man. I occupy myself only with my family and my retreat, my house, my cows and my poultry."

In the same letter, Col. Campbell reports—"About three weeks ago, a lady with a male child five or six years of age arrived here from Leghorn; was received by Napoleon with great attention, a degree of concealment, and accompanied him immediately to a very retired small house in the most remote part of the island, where, after remaining two days, she re-embarked, and is said to have gone to Naples. It is universally believed in this island that it is Marie Louise and her child, and it is also very generally credited on the opposite coast; but my information leads me to believe that it is a Polish lady from Warsaw, who bore a child to Napoleon a few years ago. It is probable that the concealment and her speedy departure to the Continent are from delicacy towards Marie Louise, and the fear of this connexion being known to her."

Before the month was over, Col. Campbell wrote to announce that Bonaparte, with several ladies of his household, had gone over to Pia Nosa for a few days, and that the little islet afforded him peculiar facilities for receiving, unremarked, visitors from the mainland. Just at that time the English successes in America were producing a bad feeling in Paris; the Jacobins and Bonapartists were more than usually active, the army exhibited signs of restlessness, and the position of the Duke became momentarily more difficult. Nor were the Allied Sovereigns as yet at all agreed upon a common policy. That extraordinary gossip, "E. Cooke, Esq.," constantly wrote in a most discouraged spirit from Vienna: constantly, too, in this strain:—

"In the mean time the Emperor of Russia fancies that he can manage by address his Imperial and Royal colleagues. He flirts and plays the amiable from morning to night, and flatters himself with complete success by his captures. There have been fine displays of sentiment. The Emperor of Russia has been appointed to the command of the regiment of Hiller, which he placed himself at the head of the other day in the Prater, and there was an affecting scene between him and the Emperor of Austria. * * I am not sure whether delay and a new adjournment will not be the happiest measure, though one must wish for Europe to speak out. I am sure you must feel for Lord Castlereagh. As for the Emperor of Russia, he dances while Rome is burning. He plays the lion after hunting, dividing the prey. * * There is an assembly here. I have fled from the heat. Pozzo di Borgo talked to

me in mournful tones. He says the Emperor is quite wicked. He abused Metternich yesterday, and was very violent. He has affronted many of his Generals by giving the regiments to Colonels, and giving them nothing in their place. He has abused Nesselrode."

At Paris, of course, affairs were worse. A general rising was dreaded, followed by a massacre of the royal family, the assassination of Wellington, and universal uproar. The Duke was urged to withdraw, on the plea of serving in America; but he resisted, and even resented the idea, though saying,—

" You already know my opinion of the danger at Paris. There are so many discontented people, and there is so little to prevent mischief, that the event may occur on any night; and if it should occur, I don't think I should be allowed to depart. I have heard so frequently, and I am inclined to believe it."

Here is a grand piece of self-assertion:—

" I am quite clear, however, that if you remove me from hence, it must be to employ me elsewhere. You cannot, in my opinion, at this moment decide upon sending me to America. In case of the occurrence of anything in Europe, there is nobody but myself in whom either yourselves, or the country, or your Allies, would feel any confidence; and yet, for a great length of time, whoever you employ would have to operate upon a system which would be approved only because he who should carry it on would possess the public confidence."

To this, Lord Liverpool replied:—

" I cannot, however, avoid again repeating, that whatever may be the ground which it may be proper to assign for your quitting Paris, we shall not feel easy till we hear of your having landed at Dover, or, at all events, of your being out of the French territory; and in leaving the precise time and mode of departure to your discretion, we most earnestly entreat you to return to England with as little delay as possible."

When the Duke did change his quarters, it was with reluctance. " I have already told you," he said, addressing Lord Liverpool, " that I have no objection to going to America, and I will go whenever I am ordered." But, he added, " I declare it appears to me that we are proceeding on this occasion with a precipitation which circumstances do not at all justify, and that we shall get into disgrace and difficulties which a little patience would enable us to avoid." Among the incidents, however, which alarmed the British Cabinet was the receipt of the following anonymous note:—

" A Loyal Subject to the Earl of Liverpool.

" 28th Eleventh Month.

" My Lord,—Unless Duke Wellington is instantly recalled from France, and in as private a manner as possible, he will be privately assassinated: a plot is forming to complete the horrid deed. Pray lose no time in despatching a messenger to caution him to be on his guard. I dare not say more, as my life is now in danger from my absence. I landed yesterday from France, and have lost no time in communicating to you the intention of the enemies of my good old King. In doing this I think I have discharged a duty I owe to my King and to England for my late protection. My Lord, your Lordship's most devoted humble servant,

" A LOYAL SUBJECT."

Shortly before he left Paris the Duke wrote to Wellesley Pole a letter, so amusing in its way that we must quote it entire:—

" Paris, 5th Dec., 1814.

" My dear William,—I enclose the *Times* of the 30th November, with a paragraph marked in it, which contains, in my opinion, an impudent libel upon me, upon which I wish to take the opinion of the Attorney-General, and to order that the editor may be prosecuted, if the Attorney-General should be of opinion that the prosecution would be successful. The facts are as follows:—King Ferdinand did, on or about the 7th of March, a day or two after he passed the frontier, write me a letter, I being then in Gascony with the army, in which he

confirmed all the honours and grants made to me by the Cortes. To this letter I wrote an answer, acknowledging His Majesty's favour. The King went to Valencia, I being all the time on the Garonne, from which town His Majesty set out on the 4th of May, on which day I was in Paris. He issued his proclamation, dated the 4th of May, against the Cortes, on the 11th of May at Aranjuez, when I was still at Paris, and I did not see His Majesty till May 24th, when I arrived at Madrid; nor had I any communication with him or his ministers, excepting to receive from the Duque de San Carlos, about the 17th of May, the copy of the King's proclamation of the 4th, which I received in the neighbourhood of Tarbes; and between that and the 24th of May to report to the Duque de San Carlos the measures I had taken to prevent the 3rd and 4th armies from interfering in the internal politics of the country. I received no confirmation from the King of the honours and grants conferred upon me by the Cortes, excepting that of the 7th of March, which, as it appears by the above statement, was previous to all his measures regarding the Cortes; and I had no communication with him excepting to thank him, till a fortnight after these measures were published, and three weeks after they were adopted, and I was at such a distance, and so situated, that it is clear I could not have had any. As for what passed afterwards between the King and me, or the Duque de San Carlos and me, regarding the Cortes or the persons imprisoned, or any other matter connected with the King's proclamation or conduct, I do not consider myself accountable to the editor of the *Times*. I contend for it that he has no right to accuse me of having advised or countenanced a line of policy inconsistent with the interests of Great Britain, from the corrupt motive of obtaining a confirmation of honours and grants made to me by the Cortes, and accepted by the consent of my own government. If I possess any advantages in point of character, I consider myself bound to set the example to others of a determination to prevent the blackguard editors of newspapers from depriving us of our reputation by their vulgar insinuations. The truth is, I refused to employ a relation of the editor of the *Times* in my family, and that is the reason he has accused me of corruption; but that is no reason why I should bear it. Ever yours most affectionately,

" WELLINGTON."

The next intelligence from Elba was curious. Napoleon had been talking with an English tourist. He hinted at the possibility of an Anglo-French alliance. His visitor was incredulous. " Why not?" asked the Emperor; " the world is large enough. France does not want to meddle much with commerce. There was a man—Fox—who could have done it; unfortunately, he is dead."

In Lord Liverpool's memorandum of this conversation it is noted, supplementarily,—

" Buonaparte is reduced to his last shilling. He has spent the little money he brought with him, and his pension has not been paid, although the six months have long since expired. This is abominable. He had not a sou in the English or any other funds, and on leaving France he did not take any of his private treasure, plate, or jewels with him. They say that the Empress is much attached to Buonaparte, and wishes to join him; but that her father will not hear of it, or even allow her to write. Respecting the rumour that Buonaparte was to be removed from Elba to St. Helena, it is said the Emperor declares he will only be removed per force. Buonaparte brought 800 Imperial Guards and about 150 Polish Lancers to Elba with him. Many of these have left, not liking the confinement, and things not being so cheap as in France. Lord Ebrington is the only Englishman who has dined with Buonaparte. They had much conversation on the campaign in Egypt. The Turks that were shot Napoleon said were taken by the French, released on their parole, retaken in arms, and of course were liable to the laws of war; but that he should not have put them to death had there been anything to eat. ' Il n'y ait point de pain : ou les Toures ou les François devraient se briser contre la muraille. Je ne balancois pas.'

As to the poisoned French sick soldiers, he said they were only two or three who had the plague, and could not be removed without endangering the health of the whole army; that he recommended an easy death by a little poison, but it was not administered, and they were left to be butchered by the Turks."

—“*Je ne balancois pas.*” What would De Quincy have said of it?

There is not much of particular novelty or interest in the documents relating to Vienna. When the escape from Elba was announced, the several Governments, even in their secret correspondence, affected at first a tone of thorough confidence, as though the invaders were despicable; but what Castlereagh actually thought was soon frankly expressed:—

“ Provided the King and his adherents can give a sufficiently national complexion to his cause to relieve the Powers of Europe from the odium of appearing to impose him by arms upon France, he may venture to call for foreign assistance. To save that pride which it is so dangerous to offend in France, some caution will be requisite in drawing up your declaration. When at Paris, with large armies in the heart of France, and a new system to launch, the Emperor of Russia's declaration that Napoleon and his dynasty had ceased to reign, and that the Allies never would treat with him, was well timed; but I doubt whether you can now venture to take it so high, if Buonaparte is extensively supported, without giving him an advantage in exciting the army and nation to resist foreign domination.”

Wellington's first comment was light and laconic enough:—

“ You will have seen what a breeze Buonaparte has stirred up in France. We are all unanimous here; and in the course of about six weeks there will not be fewer than 700,000 men on the French frontier. I am going to take the command of the army in the Netherlands.”

So now we wait for fresh tidings from the field of Waterloo, for the mighty captain's more familiar criticisms upon criticisms with respect to his mightiest battle, and—if they are to be given us—for memoranda of his political life when the Great Peace had been established. The year of cessation from war, and the spring of the year that saw the last tremendous conflict, the whole giant war, had been less exciting than a long succession of years which had preceded them; but it is a relief to traverse for awhile the bloodless track between Toulouse and Waterloo.

Railway Horace. By G. Chichester Oxenden. (Upham & Beet.)

JUDGING from the neat little volume before us, we should say that Mr. Oxenden was a clever and accomplished young gentleman, endowed with an elegant taste and no small command over language, but not unlikely to spoil himself by an overweening desire to appear “fast.” We may be wrong, but we cannot avoid the suspicion that he has passed many of his winter evenings in the contemplation of those burlesques on which dramatic wits of the present day bestow so much of their time and talent, and has thus imbibed rules of poetic art which he thinks may be as well applied to the written volume as to the acted play.

Here is his version of the ode ‘To Pyrrha,’ on which so many illustrious hands have been tried:—

Pyrrha, in some sequestered grot,
Where roses fall around thee,
And on thy cheek are kisses hot,
What boyish love hath bound thee,
His own dark hyacinthine locks
With thy fair tresses blended?
Ah! quickly come the varying shocks
That tell of passion ended;
And he will mourn vows light as air,
And Pyrrha's troth departed,
Ill-starred to love a girl so fair
And yet so faithless-hearted.

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And I who watch his ruin, I
Thank Heaven, at Neptune's door,
That I have hung my hat to dry,
And tempt the waves no more.

Although the first three verses are as free as possible, Mr. Oxenden having disdainfully skipped over the famous "simplex munditiis," and the image of the storm, which justifies the mention of the votive offering in the fourth verse, no one will deny that the poet's main thought has been prettily and easily rendered by his imitator. But what is the use of that ugly hat in the penultimate line? Mr. F. Robson attired as a Roman of the Augustan age, with a modern beaver on his head, would doubtless make a comical figure; but the joke is without effect in black and white.

Here is the "Persicos odi":—

John, I detest this apparatus;
But if you wish indeed to fete us,
Seek not the pleated, nor rose
Which latest in the garden grows,
But, garland meet for poet's brow,
A chaplet from your myrtle bough,
That I may sip my claret, share
The vine's deep shade, and revel there.

Save in the concluding couplet, nothing can be pleasanter than the versification of the above; but we cannot help remembering that the man who sips claret wears no chaplets on his brow, nor can we find anything suggestive of a laugh in the supposition that he does. There is no fun in mere anachronism.

Much less objectionable is this version of "Vixi puerilis," in which Mr. Oxenden's metrical facility is eminently conspicuous, for the Queen of Cyprus and the harp belong to poets of all ages and all time:—

The ladies played me, O what tricks,
When I was in the army;
But now against the wall I fix
The harp that used to charm me.

And here I hang my grey goose-quill,
And here my gilt-edged paper,
With envelopes, that gave me hopes
Of winning damsels taper.

O thou, the Queen of Cyprus bright,
And Memphis, ever snowy,
With loftiest whip just touch the lip
Of cross and cruel Chloe.

The gilt-edged paper and envelopes of the modern lover, substituted for the "funalia et vectes et arcus" of the ancient one, are quite in keeping with the military "swell," whom an intentional misinterpretation of the word "militavi" has called into existence.

To the imitations of Horace is appended a small collection of miscellaneous poems, some in English, some in Latin, and one, signed "R. P. K." in "canine Greek." In the last, the combination of English words with Hellenic forms is effected with much felicity, and we give it for the amusement of those who admire the Macaronic school of humour.—

Καρδος εμοι φιπουνδον ελευθετο, ω μαλα σιμπλος,
Τουτο δ' εγω σπειρδον λευκον κατα σημα λεοντος,
Δρυκομενος και ρωφομενος πασαν δια νυκτα.
Ενθαδε, βουλομενος νοστειν, συν διδεκα κλουνογις
Φειρομαι

—ανταρ εγω μεγαλοις κλινβζοσιν ιβαγχθην.

With all his levities, the author of the "Railway Horace" is an agreeable and good-humoured companion, and we hope to meet him again, when he has turned his talents to more worthy account, and learnt to distinguish that which may gratify a select circle of friends from that which will interest the world in general.

*Memoirs of Canler, formerly Chief of the Police
Department of Safety—[Mémoires de Canler,
ancien Chef du Service de Sûreté]. (Paris,
Jung-Treuttel.)*

With a name less known than that of Vidocq, M. Canler was almost as actively employed in the service of the prefect of police as that far-

famed ex-chief himself. The antecedents of M. Canler were also of a better quality than that of the French Jonathan Wild. His father was a soldier of the Republic and First Empire, who became the guardian of a military prison, in and about which the author of this book passed his early years, till at the mature age of eight years and two months he became a drummer, and began to beat the "call" to death and glory.

From 1805 to 1814 he passed through the ranks, paced many a battle-field, and lounged away life in various garrisons, without, however, gaining a pair of gold epaulettes. He was fairly on his way to a lieutenancy, his name having been down for the cross of the Legion of Honour, when the inevitable crash came which swept away Empire and Emperor. Canler was then among the "brigands of the Loire," as the Bourbonists called the ultra-Bonapartist division of troops in the neighbourhood of that river. The "brigands" were disbanded, and the ex-campaigner found himself without a calling and without means. In his extreme difficulty he married; and Chance, that providence of fools, immediately stood his friend. He happened to pass by a house in which a robbery had been committed and the thief had secreted himself: Canler here found his opportunity. He at once lighted a fire, and discovered thereby that the delinquent was where he suspected him to be, up the chimney, whence he dragged him by the legs, half suffocated and wholly enraged, and bound and delivered him to the authorities. A man who exhibited such a clear conception of things with rapidity of execution was not to be lost sight of. The prefect admitted him among his humble followers, and Canler worked his own way to the chiefship of a department. His experiences extend from the early years after the Restoration to the firing of the Orsini bombs. In his retirement he has turned historian, affecting a desire to rescue young people from peril by showing them the dangers of an evil life and the hideousness of vice. In carrying out his design, however, the writer goes far beyond the requirements of his office. There are some chapters in this book which are revolting. There are horrors in Paris which even the ablest of feuilletonists cannot render interesting. M. Canler details them with the hideous frigidity of an officer who has dealt with them so long that he has ceased to be disgusted, and fancies other men to be as *blasé* as himself in these matters. It is the filth without the fun of Tom Browne.

With the exception noted, this volume is attractive enough. It forms a portion of the social history of the French people, against whom no writers have brought so many charges and substantiated so many accusations as the French themselves. Accept the saying of Voltaire, and our neighbours are a compound of the monkey and the tiger. Grant the premises of Alphonse Karr, and you must accept his conclusions, that in France all is corrupt, honesty defunct, selfishness alone lively, the men ruffians, the women lacking all the graces of womanhood. So, a perusal of books like this by M. Canler leaves an impression that there is no safety for an honest man nor respect for a virtuous woman in France. From the Chaussee d'Antin to the Faubourg St.-Marceau all are thieves, forgers, assassins, or worse. But these cases, however much they crowd the pages of a book, are exceptional cases. An ex-policeman looks at life from a police point of view. His prominent figures are the villains; the company of quiet citizens occupy the background. So with epigrammatic writers like Alphonse Karr, they imagine no incon-

siderable amount of rascality, in order that they may spend their wit upon it. As for Voltaire, he is in much the same condition; he found his countrymen monkeys and tigers, because he sought nothing else whereon to launch his sarcasms. Human nature is much the same in France as it is here; and perhaps the only difference between the people of that country and our own, which has been brought about within the last thirty years, is that in the externals of politeness our neighbours have retrograded and our own people advanced. The former, as compared with their sires, have grown rude, where perhaps they thought only to be frank. The latter have grown courteous, and are all the better for the growth. In the annals of madness and suicide we once held a melancholy distinction. In those annals the French now head the poll.

They have, however, in some respects, many excuses for running riot, becoming mad and committing excesses. No people, so ready to be proud of being ruled, has been so cruelly treated by their rulers. Whether Dictator, King or Emperor has been in command, the people have invariably been fooled. So far from looking upon the French as a rash people, we take them to be the most patient in Europe. Their police, the most arrogant, insolent and inefficient in the world, has been more active, especially under the Bourbons, in tempting people to crime than in saving society from the criminals. If life has been held cheap in France, the governments which have made of the slaying of men a glory rather than a stern duty, share the responsibility with the assassin. The most hideous and accomplished assassin that France ever produced, the cold, cynical, cruel, pitiless Lacenaire, put himself towards his contemporaries as his government was wont to do with nations. When Lacenaire was not satisfied, society had small reason to be tranquil. The young murderer looked about, then, for some one against whom he might be justly offended. He took very just offence, according to his own view of things, against those, or some one of those, who happened to have that which he greatly lacked and greedily coveted. He thereupon declared war upon society, in the person of the individual who presumed to possess what Lacenaire longed to enjoy. In this war victory followed victory, and Lacenaire, under half-a-dozen pseudonyms, rioted for a time with impunity in blood and ill-gotten treasure. But the ablest strategists commit little mistakes, and a trifling error of judgment on the part of this "great man," in the line of life and death which he had chosen, placed him within the power of his enemies—the police. The assassin sneered at them as avengers of society. He had been captured; so had Napoleon, who had killed hundreds of thousands where he had killed one, and filched kingdoms where he had stolen but a bag of crowns; *fortune de la guerre!* Society had got its hand upon his throat; "Pards!" said the murderer, "society will do what is right in such cases and under such advantages,—it will cut the throat it holds. It's my own practice." This arch-villain, after condemnation to death, became a hero in the French sight. He wrote verses, talked sentiment, hummed his song, sketched out his Memoirs, discussed the questions of the day, and alluded, with a cheerful philosophy, to the end to which he was rapidly advancing. To that end he was to be accompanied by an associate named Avril, whom, having proved faithless, Lacenaire betrayed in his turn, and then, becoming reconciled with him, went arm-in-arm with him jauntily to the guillotine. The journals of the day, whose reporters were kept at a distance, and furnished with "auto-

rized" accounts, declare that at the supreme moment the chief assassin's heart failed him—that he shook, wept, fainted, and died like a cur. But justice is to be rendered even to this unparalleled assassin. M. Canler, who had been instrumental in the capture, was present at the conclusion, on the cold December morning of 1834. Lacénaire had done him the honour of inviting him! On recognizing M. Canler, he saluted him smilingly, gracefully and cheerfully, as he descended from the cart with Avril, as self-possessed as himself. The latter mounted the scaffold first, Lacénaire remaining at the foot of the steps. When Avril was bound fast to the fatal plank, he contrived to turn his head, and he cried in a loud, firm voice,—"Good bye, old fellow—courage!" and Lacénaire answered, in a voice full of courage, "Good bye! good bye!" At this moment, M. Desmarest, an "*exécuteur des hautes œuvres*," as they euphoniously call the headsman, and who had come from Beauvais to assist his brother-in-law, "Monsieur de Paris," approached Lacénaire, and taking him by the shoulders, forced him to turn round, that he might not see the descent of the huge knife. Lacénaire yielded for a moment to the impulsion, but immediately turned again, looked up defiantly at the knife, and contemplated the whole scene, which was so speedily to be re-enacted with himself for chief object. "Bah!" said he, as he was compelled to turn away his head again, "I'm not afraid! I'm not afraid!" and a minute after, with a word or two of farewell cheerfully uttered, he calmly ascended to death, and died with a dignity becoming a martyr!

The assassins are the heroes of this book, as was to be expected, for assassination has been fertile in France through the aid and assistance given to it by French juries. These have seldom been bold enough to pronounce a verdict of "Guilty" without adding that there were "extenuating circumstances"; and this addition has the effect of commuting the penalty of death to one of forced labour for life, with a chance of deliverance dependent on the conduct of the criminal. Every murderer, even the Lacénaires, ply their horrid office with a conviction that there will be found extenuating circumstances in it, and thus human life is rendered cheap. When the Parisian gentleman boiled his grandmother's head in a pipkin, his comment thereon was that "every man had his little foibles." When another gentleman was convicted of having murdered his father and sister, a jury declared that this double crime had its extenuating circumstances. Alphonse Karr was, for a long time, perplexed to discover where this extenuation lay, but he found it at last. The man was a parricide and a fratricide, but, at all events, he had the good taste not to roast and devour his victims after slaying them; and, as the cynic remarks, that was *something*!

One moral to be arrived at on perusal of this book is that the French people would often have been better but for the police. The Bourbons employed officials in disguise to vend memorials of Bonapartism to the peasantry, in order that they might sweep away the peasantry who loved the memory of their greatest destroyer. The Empire has not been a whit behind the Restoration in immorality. At this very day, "agents provocateurs" stimulate their victims to speak against the powers that be—whether the Great Man himself, or those less great but, perhaps, more lucky men about him, whose colossal fortunes are the apology of every thief in the empire. The victim who thus inadvertently commits blasphemy against Caesar is not committed for trial, but at once shipped off for Cayenne—that "dry guillotine!" He is often seized privately and conveyed away

without his own family being aware of what has become of him. A good friend once inquired after one of these lost sheep. He was an influential man in the village from whence the poor fellow he inquired about had disappeared. After some business-like researches among documents and registers, he was told that the person wanting was too light of tongue, and that he had been sent to Cayenne, as a curative process. "Without trial! without taking leave of his family!" exclaimed his patron; "it is abominable!"—whereat the great official blandly smiled as he said, "Not at all! not at all!—our name is 'Despotism.'" Indeed, if we may credit half the stories that are told, Cayenne under the Empire is becoming what the Bastile was under the ancient régime. There is no difficulty in getting any troublesome person sent thither, if such a little favour be asked by one who is well with those in high places, and whom the occupants of high places are politely desirous of gratifying.

There is a good deal of mere book-making in this volume,—the stories are narrated at unnecessary length, with much attendant tediousness, and in more instances than one should not have been told at all. There is too much of a Newgate Calendar quality in the work to render it acceptable, even if more serious objections were not wanting. For frankness, the author may indeed claim some merit. He acknowledges, for instance, that though the French Government were perfectly aware of the preparation by foreigners in London of an attempt against the life of the Emperor, the French police were culpably negligent, and at last altogether at fault. Indeed, had they been accomplices of Orsini they could hardly have done more to help him to carry out his design and to escape after it. But for them, the assassin would have had no chance of throwing his bombs; and it was not their fault, but seemingly in spite of them, that he was arrested. But, all's well that ends well,—and, Orsini being executed, and it being necessary to revile somebody, the Colonels gave tongue against England. The incompetent chiefs of the police were decorated or otherwise recompensed, the trumpets of the Zouaves sounded the march towards Italy, and trans-Alpine hands clapped applause and ceased to be raised against the life of the Emperor of the French.

The Koran. Translated from the Arabic, the Suras arranged in Chronological Order; with Notes and Index. By the Rev. J. M. Rodwell, M.A. (Williams & Norgate.)

THERE is a particular merit in Mr. Rodwell's execution of a somewhat difficult task. Not only in all printed editions of the Koran, European or Arabic, but in the Arabic manuscripts also, the arrangement of the Suras, or chapters, is not chronological, nor is there anything to show that their order had been regulated by Mohammed himself. The Sacred Book was made up from fragments collected by Zaid Ibn Thabit, of Medina, who gathered his materials "from date-leaves and tablets of white stone, and from the breasts of men." Afterwards, to suppress disputation, an authorized version was published, under the Caliphate of Othman. In this, the longest and most familiar Suras were placed first; no chronological method whatever was adopted; the Medina and Mecca writings were confused; and the wonderful religious and social scheme originated, or partly originated, by the founder of Islam was in no sense exhibited as it actually grew up in the mind of the Arabian reformer. Zaid Ibn Thabit was honest, but awkward. Still, testimonies remained concerning the history of the Suras,

and of these Mr. Rodwell has availed himself. He has consulted Weil and Muir, but his principal reliance has been upon Nöldeke. Nor was the object in view unimportant. The Mohammed of one period is not the Mohammed of another. First, he is a poet: he sings and soars—he is a psalmist—he scarcely teaches—he proclaims no high mission. Then, he breaks into anathema and prophecy: he is the apostle of a strange word—he dogmatizes, menaces, and attributes to himself a missionary character. Lastly, he stands forth as the representative of Heaven, and preaches, not only a morality, but a law. Mr. Rodwell says:—

"The Suras, viewed as a whole, strike me as being the work of one who began his career as a thoughtful enquirer after truth, and an earnest assertor of it in such rhetorical and poetical forms as he deemed most likely to win and attract his countrymen, and who gradually proceeded from the dogmatic teacher to the politic founder of a system for which laws and regulations had to be provided as occasions arose. And of all the Suras it must be remarked that they were intended not for *readers* but for *hearers*—that they were all promulgated by public *recital*—and that much was left, as the imperfect sentences shew, to the manner and suggestive action of the reciter."

It is interesting to follow him as he mounts from earth to heaven in this assertion of himself. But even now the exact relationship of the parts of the Koran one to another is not determined. Perhaps, indeed, what we must allow to have been effected by Mr. Rodwell is mainly this,—he has given us the Koran as a growth, not as a confusion of fragments; he has given us, generally speaking, the intellectual and mystic life of Mohammed, commemo-rated by himself; he keeps closer to the text than other translators; and he has, in restoring the Koran, made a valuable contribution to the history of the Talmud. The service thus rendered will be the more obvious to students of the Mohammedan system, when it is noted that many verses were interpolated, at late periods, to meet late objections, and that Mr. Rodwell has laboured to identify and signalize them,—that particular Suras owed their origin to particular events in the Prophet's career, and that, as he progressed in his work, he modified his views, occasionally under the pressure of public feeling. A note, appended to a lengthy description of Paradise, illustrates the purpose of Mr. Rodwell's undertaking:—

"It should be remarked that these promises of the Hours of Paradise are almost exclusively to be found in Suras written at a time when Muhammad had only a single wife of 60 years of age, and that in all the ten years subsequent to the Hijra, women are only twice mentioned as part of the reward of the faithful. Suras ii. 23 and iv. 60. While in Suras xxxvi. 56; xliii. 70; xlii. 23; xl. 8, the proper *wives* of the faithful are spoken of as accompanying their husbands into the gardens of bliss."

Another note is important, as showing that Mohammed had to rely, sometimes, upon prone aid:—

"Muhammad found it necessary to employ the pens of certain poets to defend himself and his religion from the ridicule and satire of other poets, whose productions were recited at the great annual fair held at Okatz, the Olympus of the Hejaz. The poems which were judged the best were written up in letters of gold, or suspended (hence called Moallakat) in the Caaba. These poetical contests were subsequently suppressed by Muhammad, as offering openings for discussions which might prove inconvenient, and dangerous to his rising claims."

The only Biblical text quoted in the Koran is from the Psalms, "Thy servants, the Righteous, shall inherit the Earth."

It is remarkable that the Koran, while far more favourable to women than is commonly

believed, is so remorseless against the Jews that Mohammed might almost be supposed, not only to have plagiarized from the Talmud, but to have lived, and borrowed, in every Ghetto of Europe.

A Cruise upon Wheels: the Chronicle of some Autumn Wanders among the Deserted Post-Roads of France. By Charles Allston Collins. 2 vols. (Routledge & Co.)

Mr. Charles Allston Collins stands out from the book-making tourists who visit foreign lands for the simple purpose of finding topics to write about, and who take as narrow and purely personal view of the nations of the earth as Brindley took of natural watercourses, when he maintained in the House of Lords that the chief purpose the Almighty had in view in fashioning rivers, was "to feed navigable canals." The "Cruise upon Wheels" is nothing more than a narrative of an excursion through France, from Calais to Geneva; but the route taken is so little known to ordinary travellers, the means of locomotion employed for the journey are so unusual, and the writer's method is so completely dissimilar to that of any previous describer of Continental travel, that an introduction to the domestic economy of the inhabitants of the Moon would scarcely be a greater novelty to ordinary readers.

Instead of obtruding his own personality on the public, the author makes two imaginary characters endure the dust and heat of the deserted post-roads. Mr. Fudge and Mr. Pinchbold, the gentlemen created for this service, are a pair of amiable, simple-minded, and very absurd young Englishmen, cherishing a warm mutual friendship, and looking out on human life through the glasses of romance. Bent upon enjoyment, these eccentric companions, instead of following in the track of ordinary mortals and periling their lives in an Alpine ascent, resolve on passing a few weeks in the by-ways and secluded villages of France. On railroads they determine not to be dependent; to pedestrian exertion they have an invincible repugnance. Any scheme of action involving reliance on the resources of rural posting-houses would necessitate considerable expense, invite imposition and strike at the root of individual freedom. Under these circumstances, the adventurers decide on setting up an equipage of their own—a strong carriage and a sturdy horse. To purchase this unpretending "turn-out" is a work of much anxiety and difficulty; for of the noblest of docile quadrupeds the confident Mr. Fudge knows literally nothing, whilst the timorous Mr. Pinchbold can only affirm, "the horse is an awful animal." With this limited acquaintance with equine stock, it is only natural that the simple purchasers should suffer from that absence of high morality, which is a characteristic of French not less than of English horse-dealers. Their first acquisition is a brute that speedily becomes unserviceable. In their next venture, however, good luck befriends them, and they quit Paris the owners of a stout nag, that, with an occasional day's rest, drags their carriage and its contents more than twenty miles a-day, and eventually trots into Geneva, fat as a mole, sleek as a cat, and sound as a roach.

The interior of the carriage is stored with every convenience for road-life. An Etna, for heating water, a teapot and caddy, choice meats, a supply of books, and a pet dog, almost as intelligent and quite as eccentric as Messrs. Fudge and Pinchbold, are amongst the treasures of the vehicle.

Of the wonderful dog, Mazard, Mr. Collins has much to say, and certainly one of the sagacious animal's accomplishments merits more than passing attention. It happened that whilst loitering about the streets of Paris, Messrs. Fudge and Pinchbold were struck by the creature's conduct, as well as appearance. "His colour was, in the main, dirty white; but his two upright ears were of a tan or yellowish tint, and there were one or two spots of the same colour on other parts of his body. He was very fat, his fur was very thick and soft, his brush of a tail tightly curled up upon his back, and his eyes of the most eloquent description imaginable." Unlike ordinary dogs, Mazard persisted in following wayfarers up and down the entire length of streets, using only his hind legs for purposes of perambulation, while he raised his fore paws in gestures of vehement entreaty, which gestures he rendered yet more emphatic by barkings of intense pathos. Prolonged observation led the two astonished beholders to the conclusion that this singular dog was plying the imperfectly dishonourable vocation of a street beggar. Mr. Fudge threw down a sou. Quick as lightning the dog picked up the coin, and hastened at full speed to a pastrycook's shop, at the glass door of which the friends arrived just in time to witness the result of their experiment:—

"The extraordinary and gifted animal, as showmen say, whose proceedings we have thus minutely described, was now trotting up and down the interior of the shop, which the reader will remember was a pastrycook's, and was endeavouring apparently to attract the attention of a young woman behind the counter engaged in serving a customer. The whole carriage and demeanour of the dog was sufficiently remarkable. His head was thrown back, his tail was in the air, and his movements were characterized by a peculiar kind of strut of great and conscious importance. At times, too, he would utter a peculiar crowing sound, such as one does not usually identify with the lungs of the canine species. It was some time before the woman behind the counter was able to pay any attention to the dog; but when her customer was at length disposed of, she came round at once to where the dog was, in the central part of the shop between the two counters. 'What, Mazard,' she said, 'hast thou got a sou?' and she stooped down and held her hand open under the dog's mouth. This seemed to be, however, only an established form understood by both parties. Messrs. Fudge and Pinchbold, gazing into the shop with eager curiosity, saw the dog deliberately shake his head with an air that said plainly, 'No, no, I'm not going to give it up like that, and you know that as well as I do.' After which he recommenced his course up and down the shop, crowing away more vain-gloriously than ever. 'Very well,' said the young woman; 'delivery before payment is your rule, isn't it?' and she took a peculiar sort of sponge-cake, of which there were several upon a tray on the counter, holding it out towards the dog with her right hand, and placing as before her left hand under his mouth. The dog instantly dropped Mr. Fudge's sou into her palm, and, snatching the cake out of her hand, trotted off in high glee into the back shop to enjoy it by himself."

On inquiry, it appeared that the dog had not been taught this accomplishment, but that, reared in the pastrycook's shop, and continually witnessing the mode in which the members of the human family obtained possession of sponge-cakes, he had recognized the beauty and dignity of the commercial system, and had resolved no longer to eat what he did not pay for. By the expenditure of many francs, and the exercise of much diplomatic artifice, the friends became proprietors of this strange dog; but possession did not come attended with the power to render him happy. Too honest and too proud to consume unpurchased banquets, Mazard refused the meals placed before him, until his new masters bethought them of fitting up a mimic confectioner's shop in the carriage, and of presenting him with the means of paying for his dinners.

The "Cruise upon Wheels" is not a vividly exciting book. On the contrary, it is, in places, tranquil even to drowsiness; but a pleasant humour enlivens every chapter, and the reader goes on, even as Messrs. Fudge and Pinchbold progressed in their tardy wagon, slowly to the end; and when the end is reached, the volume is closed with regret that there are not still a few more pages. The story has, moreover, a moral; and we advise those who grumble at the extortions of hotels in fashionable cities to lay it to heart. Messrs. Fudge and Pinchbold were (seven days of rest included) just thirty days on the road, journeying in all a distance of about 494 miles. At the provincial inns they met with excellent entertainment—good dishes, good wines, good beds, good stabling, and yet the expenditure, for themselves and their horse, for the thirty days, amounted to no more than 28*l.* 9*s.* 6*d.* Mr. Pinchbold assures us that this sum includes "all fees to servants and other extras." It is clear that those who refrain from the pleasures of travel out of consideration of the cost should follow Mr. Collins's example, and try "a cruise upon wheels among the deserted post-roads of France."

The Dean of Lismore's Book: a Selection of Ancient Gaelic Poetry, from a Manuscript Collection made by Sir James M'Gregor, Dean of Lismore, in the beginning of the Sixteenth Century. Edited, with a Translation and Notes, by the Rev. Thomas M'Lauchlan; and an Introduction and Additional Notes by William F. Skene, Esq. (Edmonston & Douglas.)

THROUGH the Dean of Lismore's Book we have access to all that was valuable in Gaelic poetry, in the precise form in which it existed three hundred years ago, before any controversy had been started about Ossian or his existence, and before Irish and Gaelic antiquaries came to loggerheads respecting the priority of their respective versions of the poems passing under his name. Sir James M'Gregor, Dean of Lismore, who died in 1551, is the author of this collection. Besides being Dean of Lismore, he was also Vicar of Fortingall, and tenant of the Church lands there—by hereditary right, as it would seem. The Macgregors claimed to be descended, like most Scotchmen and Irishmen, from an ancient king of the country; and Sir James, the Dean of Lismore, was unquestionably bred up in the old farmhouse Tullichmullich, in the little Highland valley of Fortingall, with countless recitations of Highland song and legend echoing on his infant ears. There can be little doubt that the secluded character of the little *clachan* of Fothergill, sunk deep in the heart of the Perthshire Highlands, and overhung on all sides by mountain ridges, must have contributed to render more intense the interest of the Highland boy for the traditional lore of his country, while many a mountain stream and summit around him bore witness in their appellations to the reality of the events and personages of the legends. The glen of Glenlyon is named in many a tradition of the Feine; the rude remains of the forts of the Feine crown many a rocky summit, and the vale itself is bounded by Druimfhonn, or Finn's Ridge. These considerations render it intelligible how James M'Gregor, arrived to be a dignitary in the Church of Argyll, should, with the literary taste of a churchman of that age, set about reducing into writing the poetic traditions of his country. Accordingly, with the help of his

brother, he made a compilation of a quarto volume, which, in some 311 pages, contains all that now can be recovered of the otherwise lost literature of this portion of the great race of the Celts. There can be no doubt, from internal evidence, that a great part of this collection was made as early as the year 1512. In the last century it passed into the possession of the Highland Society of London, by whom it was given over to the Highland Society of Scotland about the time that the Macpherson controversy arose, and is now in the Library of the Faculty of Advocates, together with all the other Highland MSS. which are known to be still in existence.

The principal poems in this collection relate to the race of the Feine, about whom so much controversy has taken place, not only between Ossianic believers and their antagonists, but also between the Irish and Scottish antiquaries. We cannot lose ourselves and our readers in the depths of the Macpherson dispute, but it is necessary to recall a few of the facts relating to it. It was in the summer of 1759 that the author of 'Douglas,' Mr. John Home, met Mr. James Macpherson, then a poor tutor in the family of Graham of Balgowan at Moffat, and already the author of a poem called 'The Highlander.' Home had heard that ancient Gaelic poetry was still floating about the country, and that Macpherson possessed some specimens. After some solicitation, he induced Macpherson to translate all he possessed. The translations were shown to Drs. Blair, Fergusson and Robertson, and to Shenstone and Gray; they became the object of admiration in the Edinburgh and other literary circles, and were published in a little volume under the title of 'Fragments of Ancient Poetry collected in the Highlands of Scotland.'

So far there was no deception. There can be no doubt that Macpherson had the originals of these short poems, and that he translated them into that peculiar style of prose which contributed not a little to the admiration of these as well as of his subsequent productions. This admiration was based, not, as it would be now, on the fact that these ballads were genuine memorials of a forgotten antiquity, but simply on their literary value. The critical antiquarian spirit of these later days did not exist then. The great literary authorities of those days regarded the primeval history of the races of these islands much as Milton regarded it—of as little value as a history would be of the battles of "kites and crows," and of as little interest to themselves as the legends of the Choctaws or Ojibbeways. These fragments were admired purely on literary grounds, and Macpherson was solicited to undertake a journey to the Highlands to collect all that was to be discovered of Gaelic poetry, and a subscription was raised to defray his expenses. The result was magnificent: Macpherson produced, in 1762, a quarto volume containing a complete epic poem, 'Fingal,' in six books, together with sixteen smaller poems: and, to the surprise of the public, another epic was produced by Macpherson in the following year, called 'Temora.' Both poems were well received by the public at home and abroad; but the best critics had endured the 'Fingal' with permissive but incredulous patience; the storm was let loose at the appearance of the eight books of 'Temora,' and Dr. Johnson found a good vent for his general antipathy to Scotchmen in rousing and directing the whirlwind of disapprobation towards Macpherson. The great critic was firmly convinced that no Ossianic poems ever existed: he went to the Hebrides with this conviction; he burst down in colossal grandeur among poor Highland ministers, and

interrogated them till they trembled before the Goliath of letters, and returned with the conviction that the whole thing was an imposture; and the public in England shared his opinions. However, the Highland Society of Scotland took up the question, examined it with impartiality, and published, in 1806, an elaborate Report, drawn up by Henry Mackenzie, the author of 'The Man of Feeling.' The executor of Macpherson gave all the aid in his power by delivering up all the Gaelic MSS. Macpherson had left behind him; and, as Mr. Skene says, so far as materials were at their command, the subject is exhausted by their Report. The propositions established by it are, that Ossianic poems of short length have been current from time immemorial in the Highlands, and that Macpherson made use of the characters and much of the diction of these poems for the manufacture of his English Ossianic epics.

With this result general readers in England and Scotland have long acquiesced; but it was reserved for Ireland to arise with new vehemence and new pretensions, and make a fresh controversy of the matter. The wrongs of Ireland had been extended to her ancient literature; the fact that Highland literature had been favoured with such a share of public attention was a fraud upon the antique glory of the gem of the sea, for these Ossianic poems were, in reality, Irish and not Scotch. This Dr. Young, Bishop of Clonfert, had asserted in 1784; in 1789 Miss Brooke published a spirited translation in verse (now undeservedly neglected) of 'Reliques of Irish Poetry,' accompanied by the original Irish version, consisting of short poems attributed to Ossian and Ossianic poets. But in 1807, after the publication of the Report of the Gaelic Society of Scotland, the Dublin Gaelic Society was formed to avenge the wrongs of Ireland. This Society, however, let off all their impetuosity in the publication of one volume, in which not only was Macpherson's work denounced as an imposture from beginning to end, but they declared that no poems of Ossian ever existed in Gaelic except those of Ireland.

In 1827, the Royal Irish Academy offered a prize for the best essay on the poems of Ossian, which was gained by Dr. Drummond, their librarian, who also claimed the Ossian poems exclusively for Ireland; and in 1853 another society was formed in Dublin, called the Ossianic Society for the Publication of Fenian Poems; they issued tales and romances illustrative of the Fenian period of Irish history, in the Irish language and character, with literal translations and explanatory notes. This Society has published seven volumes of *Transactions*, the last of which we reviewed a few weeks ago, with the necessary observation that Irish gentlemen were more willing to subscribe their names than money to make good the Ossianic rights of Ireland.

In these volumes a quantity of Ossianic lore is published; but it is unfortunate that the collectors have not thought proper to specify the sources from which they are derived: their authenticity is hence, for the most part, as doubtful as that of the poems of Macpherson, and they have the misfortune to be published subsequently to them. Prof. O'Curry, however, admits in his Lectures on Ancient Irish Literature that there are only eleven Ossianic poems prior to the fifteenth century—seven ascribed to Fionn himself—two to his son Oisin, or Ossian—one to Fergus Feleidh, and one to Caoilte, brothers of Oisin. These are to be found principally in the Book of Leinster, supposed to be compiled in the twelfth century, and to the Book of Lecan, of the fifteenth,

Mr. Skene, after considering the claims of Ireland to Fenian legends and tales, admits their validity, but only denies the right of Ireland to be considered the exclusive possessor of them. This is perhaps as fair a statement of the case as present circumstances will admit of; but he proceeds too far, we believe, when he claims for Scotland Fenian legends from an independent source. We cannot see how legends and poems so similar can come from two equally independent sources; nor can the fact that Scotland possesses an independent Fenian topography afford much support to his last proposition, inasmuch as it is a matter of universal experience that in the legendary ages all legends have made for themselves a topography in the countries to which they have been translated. The fact seems to be, that the further back we carry these Fenian legends, the more, both in incident and language, do they approximate to the Irish version; just as the written Scotch Gaelic approximates to the Irish the further back we compare them. Nor do we see how Mr. Skene can escape from the conviction that the origin must be the same for both Scotch and Irish versions, whilst he endeavours to prove that, both ethnologically and politically, there was at one time no difference between the inhabitants of Ireland and the West Highlands. The chief point to be considered in the question of the nationality of these ballads is, who were the Feine, and where did they live? The Irish, of course, are ready with the patriotic answer that they were Irish *militia*, and offer us a complete history of Ireland for 3,000 years and upwards, and assure us that Ireland was first inhabited by Casar, Noah's niece. If, however, we examine the poems themselves, it appears to be clear that these Feine or Fians were a distinct race, who inhabited at one time both Erin, Alban, Breatain and Lochlin. We read in one of the poems published by the Ossianic Society:—

The bands of the Fians of Alban
And the supreme King of Breatain,
Belonging to the order of the Feinne of Alban,
Joined us in that battle.

Alba, or Alban, is Scotland north of the Frith of Forth and Clyde,—Breatain is not Britain or Wales, but the southern part of Scotland, and the name has survived in Dumbarton or Dunbarton,—Lochlin was the north of Germany, where there is every reason to believe that a Celtic race preceded the German, who subsequently settled there. By comparison with Irish traditions, these Fians or Feine must have preceded the Scots, who pressed forward from the south of Ireland, and took the place of the Cruithne, the earliest Celtic race we have notice of, in Ireland and Scotland, and who then inhabited both Scotland and Ireland; and from the mention made of the Feine in conjunction with the Cruithne, the inference seems to be that the Feine were a clan of the Cruithne, the earliest Celtic settlers in the north of Ireland and the adjacent part of Scotland, which are only fourteen miles apart in the narrowest part of the North Channel, while the similarity of Banya, an old name for Ireland, to Banff evidently points to a close union between the two countries.

Taking, then, these poems as they were current in the mouths of the Highlanders three centuries ago, and endeavouring to get some glimpse of the real truth that lies hid in them, the most salient subject for observation is, that the chief point of interest is the same as that of Miss Brooke's 'Reliques,'—namely, the evidence they afford of the speedy subjugation of the old ferocious spirit of Paganism under the influence of Christianity. In this respect they afford a resemblance to the Saga of Burnt Njal; and we had to remark the victorious progress

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of the same spirit when we reviewed Dr. Dusen's translation.

Many of the poems are in the form of dialogue between Ossian and St. Patrick, the undoubtedly apostle of the Celts, who died in the year 493. Ossian, the warrior-bard, has now grown old; he is converted from Paganism, and loves to talk with the "tonsure priest," "Patrick of the Bells," as he is sometimes called; nay, we even hear of the great chief of the Feine, "with feeble hands and feet," "dragging stones along to build the church of the priest on the hill"; but the memories of the glories of old days rise before him,—of the great Finn or Fingal, his father, the chief of the Feine,—of the noble hospitality of his palace,—of the headlong revelry of the chase, and the more glorious revelry of war. Then, the clouds of night gather round his soul, and the sound of bells, this new importation of the tonsured man of peace, is as hateful to him as it was to the Mohammedans.

Sometimes he bursts out into passionate lament, and he takes a kind of vengeance on the tonsured priest by calling up the men of past days, and telling the saint what treatment he would have met with at their hands:

'Tis sad that the hill of the Feine
Should now by the clerics be held,
And that the songs of men of books
Should fill the halls of clan Baolsigne.

Sometimes St. Patrick, in compassion for the old broken-down warrior and his hankering after other days, seeks him, draws him out and listens with complacency, while the great poet heart of the old chief thunders out a tale of ancient victory wrought by the "Feine of Finn." When he has relieved his soul, the old warrior becomes humble, knows that he has been sinful, and asks about his future destiny. St. Patrick replies:—

Ossian, since thou art wearied now,
Make thy peace, that thou mayst die;
Take up thy prayer and ask for mercy,
Early each day call on thy God,
And when, on the judgment day, thou reapest Sion,
Where all men shall be gathered,
May Michael, Mary, and the Son of God
Take thee kindly by the hand.

May the Twelve Apostles, with their song of praise,
Each holy cleric, and each prophet,
Me save from hell,
For I've been very sinful in my day.

At another time he inquires, like the Pagan monarch of Northumbria, whether his ancestors are in heaven; but the result is different.

To conclude with some further notice of Macpherson, who first brought Ossian into notice, although nothing can excuse the deception he put upon the public, yet greater credit is due to him for the skill and sustained character with which he has selected, worked up to, and welded together the various fragments of Ossianic poetry, than is generally supposed. A great deal, it is true, of his own addition is mere bombast and nonsense; and he was quite right, perhaps, in supposing that had he told the truth about it in the first place, nobody would have discovered the numerous beauties of 'Fingal' or 'Temora,' and Blair would not have written a dissertation to prove him the equal of Homer: as it was, few poets ever obtained such success. Napoleon, as is well known, never travelled without Ossian; he was translated over and over again into every language in Europe: the best foreign version is, perhaps, that of Cesaretti.

The reader will be glad to find that one of the passages which used to be quoted as an instance of the true sublime in 'Fingal' is a real gem of antiquity, and which, we think, must from internal evidence be Ossian's, and not Allan M'Rorie's, as stated in the Dean's MS. It occurs in one of the finest of the Ossianic poems, a description of the famous

battle of Gaura. The poet is describing the pathetic death of Oscar, the son of Ossian; the hero is wounded to the death:—

Then raised we the noble Oscar
Aloft on the shafts of our spears;
To a fair green knoll we bore him;
That his dress we might remove.

The sons of the Feine come round in pathetic sorrow, and though the slaughter was immense,—

*His own son did no man mourn,
Nor did he mourn his brother;
As they saw how lay my son,
All, all did mourn for Oscar:
Thus was it with us for awhile
Watching the fair-skinned hero.*

It is curious to know, as an example of the way in which these poems survive by recitation, that this poem was taken down so late as 1856, from the lips of Christiana Sutherland, an old woman of Caithness, and that it differed slightly from the version in the Dean's MS.

It was in picking out such passages as these, where no previous criticism could guide him, that Macpherson showed true poetic taste. He himself had no reason to complain of the notoriety which his supposititious progeny procured for him. It gave him competence and a good position for the rest of his days. In the year after the publication of 'Temora,' he became private secretary to the Governor of Pensacola. He was made also Surveyor-general of the Floridas, whither he went and returned in 1776, with a pension of 200*l.* for life. He spent a great part of the remainder of his life in writing on history and politics; and his writings, from the popularity of his name, were highly profitable. He sold two volumes for 3,000*l.* At last he got the lucrative appointment of agent to the Nabob of Arcot; after which he devoted his very versatile talents to Indian affairs. By this means he was brought into Parliament as member for Camelford; and he sat in the House for ten years, and died in 1796.

The Leadbeater Papers.—The Annals of Ballitore.
By Mary Leadbeater. With a Memoir of the Author.—*Letters from Edmund Burke, heretofore unpublished;* and *The Correspondence of Mrs. R. Trench and the Rev. George Crabb with Mary Leadbeater.* 2 vols. (Bell & Daldy.)

So completely has Mary Leadbeater disappeared from the ranks of popular writers, that it is no ordinary effort of memory to recall the principal facts of her pious and womanly career. The granddaughter of the gentle Quaker Pedagogue who presided over the once famous school of Ballitore, where Edmund Burke was educated from early boyhood till he entered Trinity College, Dublin, and the daughter of Richard Shackleton, who, succeeding his father in the mastership of the Ballitore academy, maintained till the day of his death an affectionate intimacy with its most illustrious pupil, Mary Leadbeater, the Quaker poet and tale-writer, apart from a literary reputation which, even at its height, promised only to be transitory, was a character by no means undeserving a place in the spacious gallery of biographic portraits. The stirring events of her life were far from numerous. Born at Ballitore, in the county of Kildare, in the year 1758, she habitually resided in that parish till her death in 1826, her personal acquaintance with the outer world being, for the most part, formed during an occasional trip to Dublin, and a memorable journey, in 1784, to London, where she and her father, as Burke's guests, were introduced to Sir Joshua Reynolds, and Crabb, the Suffolk poet. In her thirty-fourth year she became the wife of William Leadbeater, an old pupil of the Ballitore school,

who embraced Quakerism, and settling in Ballitore, was one of the largest and wealthiest farmers of the neighbourhood. As an active housewife and a judicious friend of the poor, Mary Leadbeater won the esteem and love of all classes; but the discharge of her domestic duties and her benevolent labours in the service of the sick and destitute left her with leisure for the cultivation of intellectual tastes and the pursuit of literature. The simplicity of "the Friends" amongst whom she lived was void of austerity, and she was permitted to read Scott's novels and Byron's poetry without molestation. In 1811, just seven years after the publication of Maria Edgeworth's 'Popular Tales,' she offered the world her first collection of 'Cottage Dialogues of the Irish Peasantry,'—the success of which led to the publication of a second series, and encouraged the author to produce in succession 'The Landlord's Friend,' 'Cottage Biography,' 'Biographical Notices of Irish Friends,' and 'Memoirs of Richard and Elizabeth Shackleton'; besides numerous poems, essays and tales that appeared in the minor magazines. That she did not make a more ambitious attempt in fictitious composition was probably due either to her own religious scruples, or to a fear of offending her companions in spiritual friendship. Though the Quakers have long countenanced the composition of brief tales, prose fiction on a more extended scale has always been distasteful to them. In their eyes, the noxious influence of the romance depended rather on its magnitude than the nature of its machinery. From the date of her reception by the Norwich Friends, Mrs. Opie desisted from novel-writing, and taught by example as well as precept that though it was wicked to write long stories with a moral purpose, it was a good work to compose little ones with the same object.

Amongst other unpublished writings left by Mrs. Leadbeater at the time of her death, was a diary recording the chief events and describing the most interesting personages that constituted the drama of life in Ballitore between 1766 and 1824. This private register, entitled by the persevering chronicler herself 'The Annals of Ballitore,' is now offered to the public, together with certain letters that passed between that lady and some of her more distinguished correspondents. On the whole, the two volumes that comprise this contribution to literary *ana* cannot be recommended as either very interesting or very instructive; indeed, some of the best sketches and anecdotes—the account of Aldborough Wrightson, for example—we remember to have read, years since, in her 'Memoirs of Richard and Elizabeth Shackleton'; and since the chronicles throw no new light on the social life of the period over which they extend, and the epistles afford no new insight into the characters of their writers, it is impossible to say much in praise of either journals or letters. In the prefatory memoir of Mary Leadbeater, the editor assures us that the 'Annals' "are interesting, not only from the number and variety of characters, ludicrous and pathetic incidents, and anecdotes of celebrated individuals whom she met with in her travels or who visited Ballitore, but, also, on account of the faithful and lively picture which they present of her own home and of the small but cultivated circle of which she was the ornament." In this strong testimonial of character we cannot concur.

Here and there, indeed, the 'Annals' contain a few interesting scraps. For instance, it appears that Edmund Burke and his brothers were, as far as intention went, guilty of murder: "They had been, when very young, at school with an old woman who was so cross, and they resented her crossness so much, that one holi-

day the three little fellows set out for her cabin with intent to kill her. As her good genius would have it, she happened to be from home, and their fit of fury had evaporated before the next opportunity." At another place a story is told about the amiably eccentric Lord Aldborough, "who, having fallen into ill health, to cheer the scene planned to assemble round him at Belan a large party of young people of both sexes; and, whether in jest or earnest I know not, proposed that if these nymphs and swains should incline towards each other, they should be immediately joined in the bonds of Hymen." The Earl, however, did not live to carry out his benevolent purpose to the young lovers of the county.

Burke's letters are, of course, not without good points. One of them, dated Beaconsfield, Dec. 13th, 1784, contains some judicious but kindly notice of Mrs. Leadbeater's poetical talents in acknowledgment of a brief poem, entitled 'Beaconsfield,' in which six lines run, or rather halt, thus:

For here of old, yon waving woods among,
With Waller's strains the joyful valleys rung.
Methinks his tuneful sprite still lingers here,
Still loves these scenes to all the Muses dear;
Still the dear name charms with delightful sound,
And "Edmund! Edmund!" echoes all around.

Another letter from Burke's pen is the one, so often referred to but never before published, written to Richard Shackleton, complaining of the ridicule thrown on him by the simplicity of his correspondent. Shackleton had written a memoir of the politician, which, having found its way into the *Evening Post*, caused Burke considerable annoyance. "Edmund Burke," began the Memoir, "is a son of Richard Burke, who was an attorney-at-law of middling circumstances, fretful temper and punctual honesty." Burke's disposition and attainments are discussed with similar incisive candour; though the aim of the writer was, of course, to sound aloud the praises of his distinguished friend. Burke's letters from Dublin, during his University career, to Richard Shackleton, are agreeable, though of little value as additions to the published records of the statesman's life.

By far the best letters in the volumes, however, are those written by Mrs. Trench. Here the lady grumbles at something worse than crinoline:

"I remember the time when no young woman who went 'into the world' ever appeared till she had tied on *before* a semi-circular cushion of a quarter of a yard long and wide, and two inches thick. How we could have been such fools is to me amazing; or how we supported that horrid composition of calico and horse-hair in crowded assemblies in the dog-days; or how we reconciled it to our feelings of cleanliness to wear one of those machines till we were tired of its form, without washing, appears now beyond my belief. This fashion was introduced by Lady Caroline Campbell (afterwards Lamb), and I think has been without parallel in false taste and absurdity since that period. I have gone into shops to choose those precious ornaments, and have seen five hundred of them at a time. I think this was about sixteen years ago. We then removed them to the opposite quarter, and all looked like the Hottentot Venus."

Mentioning the shoe-mania, which, in 1809, was as rife and rabid as the potichomania that the existing generation has recently lived through, Mrs. Trench writes, in another letter:

"September, 1809.

"My dear Mrs. Leadbeater,—The gloves you have sent me are like the work of fairy hands, of the most perfect neatness and finish. Shoemaking was the work of the ladies where I have been visiting; and, as it is managed, is neither troublesome nor dirty. All the implements are contained in a round box about one foot in diameter and one foot high, and the art is very easily learned. It is the

fashionable work at present, and I wish this whim may in time lead to throwing it into female hands, to which the making of neat shoes for women and children is particularly suited. Indeed employment of this kind is much wanted for our sex. As a piece of female economy in families who live much in the world, it has its use, as a pair of shoes which would cost nine shillings is made for three in about three days."

Dr. Parr's love-letter is admirable. In appealing to the curiosity, rather than the heart, of the lady, he displayed, at the same time, his modesty and his knowledge of woman:—

"I copy for your amusement Dr. Parr's letter to the lady he has lately married:—‘Madam,—You are a very charming woman, and I should be happy to obtain you as a wife. If you accept my proposal I will tell you who was the author of Junius.—S. P.’"

Mary Leadbeater's replies to Mrs. Trench's epistles are here and there enlivened by a droll ignorance of matters of common fame. "Canst thou tell me," she asks in one letter, "whether Lord Byron and Lord Strangford are one and the same person? and what character does Lord Byron bear? There is fine poetry in 'Childe Harold'; but being, like Beattie's 'Minstrel,' neither narrative nor didactic, it causes some confusion in my head to comprehend it."

The Uses of Animals in relation to the Industry of Man: being a Course of Lectures delivered at the South Kensington Museum. By E. Lankester, M.D. (Hardwicke.)

SILK, Wool, Leather, Bone, Soap, Waste, Sponges and Corals, Shell-fish, Insects, Furs, Feathers, Horns and Hair, and Animal Perfumes, are the subjects of the twelve lectures on "The Uses of Animals." Only cursorily alluding to the introduction of wrought silk from the East through Greece into the Western World, Dr. Lankester traces the career of the *Bombyx mori* in Europe from the time when the Nestorian monks secreted eggs in hollow canes, and furtively carried them to Constantinople, during the reign of Justinian. The culture of the silk-producing caterpillar thus commenced had a tardy growth, being for four centuries almost entirely confined to the Greeks of the Lower Empire. In the twelfth century the Sicilians, and in the following century the Sardinians, bred the worm, and became weavers and spinners of silk. But notwithstanding the patronage of sovereigns, the culture was restricted, and the manufacture remained of limited amount till quite recent times. In England, silk mantles were worn by ladies of the *noblesse* at Kenilworth Castle in the thirteenth century; and three centuries later, the clergy in conspicuous instances wore the most delicate of textiles; but the fabric continued to be so rare in Scotland, that before the first Stuart king of England received the ambassadors sent to congratulate him from the South, he sought from a loyal earl the loan of a pair of silken hose, so that he might not "appear as a scrub before strangers." An attempt to manufacture silk in England in the sixteenth century failed; and it was not till the Revocation of the Edict of Nantes had thrown an army of intelligent and peaceable Frenchmen on our shores, that we applied ourselves to a branch of industry which, at the present time, apart from the hand-weaving of Spitalfields, occupies three hundred silk-manufactories, keeps two millions of spindles and four thousand horse-power of steam machinery in action, and finds employment for fifteen thousand men and thirty-five thousand women.

In his chapter on "Leather," Dr. Lankester has much to say that is interesting about leather

gloves, of which twelve millions of pairs are annually made in the United Kingdom, and four millions of pairs are sent to us yearly from foreign markets. In the fabrication of this vast number of gloves, skins of various kinds are employed. The famous chicken-gloves of Limerick, retailed at five shillings per pair,—each pair being packed in a walnut-shell, fastened with a little silk riband,—are made of the skins of very young calves. French glove-makers derive a handsome revenue from the rats of the Paris sewers, the integuments of which vermin are converted into the most filmy of white gloves, for use in London drawing-rooms.

In his chapter on "Waste" the lecturer gives startling insights into the manifold uses of rubbish. An anecdote is told of a distinguished chemist who, on being asked how he made his great discoveries, replied that it was by examining that which other chemists threw away. In like manner Dr. Lankester shows how many a manufacturer makes a fortune out of the refuse of his neighbour's factories. A modern chemist would have been dear to the heart of the famous wit who, lamenting the waste of the bivalve formations which Sam Weller regarded as the inseparable companions of poverty, observed that oysters would be capital things were it possible to feed one's servants on the shells. Dr. Lankester finds a use for everything; and he delights in analyzing each fresh sample of rejected material, and stating how each of its component parts can be turned to the best account. He even offers comforting assurances to the fastidious observer who averts his eyes from the swinging head and staring eyes of a dead horse thrown on the floor of a knacker's cart. Of the nine hundred and fifty pounds which is the average weight of the lifeless quadruped, only two hundred and twenty pounds are meat for dogs and poultry. The carcass yields a pound and a half of hair, for hair-cloth, mattresses, plumes, and bags for crushing seed in oil-mills; thirty pounds of hide, for leather; six pounds of tendons, for glue and gelatine; sixty pounds of blood, for prussiate of potash and manures; eighty pounds of intestines, for covering sausages and the like; twenty pounds of fat, to be used in lamps after distillation; one hundred and sixty pounds of bones, for knife-handles, phosphorus, superphosphate of lime and bone-dust; six pounds of hoofs, for buttons, gelatine, prussiates and snuff-boxes. The shoes, of course, are saleable as old iron. But what of the poor horse's *heart* and *tongue*? It is pathetic to observe that the analyst is only able to write "mysteries" against these items in the long list of component parts. Of how many a human heart and tongue nothing more definite can be said! But, "mysteries" as they are, they can be turned to profit. "The heart," says Dr. Lankester, "can be chopped up and mixed with sausage-meat, and the tongues may be sold for ox-tongues. On a recent occasion, when I stated this fact, a newspaper which reported my lecture added that it was all a mistake, and that the tongues were never sold for so inferior an article as ox-tongue; they were always sold as reindeer tongues." So be it: under the assumed character of ox-tongue or under that of reindeer-tongue, "the mystery" achieves a mission after death. And all this is to be extracted from a four-legged brute after it has curvetted in the carriage, pulled in the omnibus and endured the cabman's whip,—after it has passed through every vicissitude of equine existence, from the sumptuous keeping of the rich man's stable to the lowest ignominy of the streets!

On the subject of "Furs" Dr. Lankester

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Marrying
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Why the question is singular not man himself poor the obliged all. Valentine to her other wife sure the return she would off her of the whims died for fell so of course heroin thing determined wished a cold must husband is a touch Ann him, As the in the advantage enter not but content attack her, gratify wife. The Violent wife mak

sumptuary laws of Henry the Eighth forbade noblemen the use of sable unless they held rank above that of a viscount. Edward the Third restricted the wearing of ermine to the royal family, and "even now that fur, under the name of 'miniver,' indicates the rank of the wearer according to the number of black spots with which it is adorned. In the same reign the use of furs was altogether prohibited to persons whose income did not exceed 100L a year." The discovery of the New World, with forests abounding in fur-clad animals, led to the general use of fur amongst European nations. Speaking of the transactions of the Hudson's Bay Company at the present time, and the remuneration awarded to the natives who hunt and destroy the creatures, Dr. Lankester says: "They are then paid for the skins according to a fixed tariff, which is made quite independent of their real value. The skins are often purchased by barter. Thus a fourpenny comb, it is said, will barter for a bear's skin worth 2L. A knife worth 6d. will purchase three martens' skins, which in London will fetch four guineas; whilst a sea-otter's skin, worth fifty guineas, is bought for about 2s." From this it may be inferred that the affairs of the Hudson's Bay Company illustrate most forcibly the advantages of buying in a cheap market and selling in a dear one.

NEW NOVELS.

Marrying for Money: a Novel. By Mrs. Mackenzie Daniels. 3 vols. (Newby.)

Why this novel should have this title is a question we should be puzzled to answer. It is singularly inappropriate. The heroine does not marry for money, but from obedience. She herself prefers a young barrister, who is so poor that he is nearly starving, and who is obliged to go to one of the colonies to live at all. Violet, the heroine, is an excellent young woman. She had engaged herself in obedience to her mother's wishes, and in consequence of other women's manoeuvres, before she was quite sure that her own attachment to Marcus was returned. When she discovers that it is returned, she would have been only too thankful to break off her rich match, to go and share the hardships of the man she cares for; only her mother, a whimsical, unreasonable invalid, who had married for money herself, and been left in penury, fell so ill that her death seemed imminent, and, of course, Violet, as a good daughter, and the heroine who has to set an example of the right thing to do, and how to do it, for three volumes, determines to carry out the marriage her mother wishes. When once married, she behaves with a cold, gentle sadness to her husband, which must have been very exasperating; but her husband believes it to be only a sign that she is a great deal too good for him. He has a touch of insanity in him, which his cousin, Ann Graham, who is desperately in love with him, works upon to estrange him from his wife. As this woman has been the chief person in the intrigue to make Horace propose to Violet, the reader can with difficulty understand what advantage she proposed to herself beyond making him miserable. She seems to have entertained a mad idea that Horace, who would not love her when he was free, would, with the contradiction of men in general, become ardently attached to her when he could no longer obtain her, and that her spite against Violet would be gratified by making her a neglected, unloved wife, with no influence over her husband. There is an aunt of the husband, who also hates Violet, and wishes to make her miserable. The wicked plans of these two women result in making her care about her husband in a way

she would never have done had she been let alone; whilst Horace, the husband, is estranged from her, and made to believe that his wife is too intellectual and too grand altogether to do anything but tolerate and despise him. There is also a mysterious secret, by means of which Ann Graham holds him in bondage, till amongst them, as is only likely, poor Horace develops the incipient madness in his nature into an active fit of insanity, under which he shoots himself. Nothing less could have startled Violet out of her cold serenity. She feels very much shocked indeed at the occurrence; and as her husband is not quite dead, she asserts her conjugal rights, turns Ann Graham out of her husband's room, nurses him herself, and finds it rather a lively employment. Her husband is, on the whole, rather the better for what he has done, and confides to her his "dead secret," which does not affect either his fortune or his legitimacy, nor does it consist in any of the discoveries usually made in the last volume of a novel; it has to do solely with the morbid state of his mind, the insanity which has always been latent. This secret might have been made much more effective than it is, and the character of Horace offered points that might have been very forcibly worked out; but Mrs. Mackenzie Daniels confines herself to the mere external exhibition of it in trivial dialogues which lead to nothing. The "secret" is disclosed in a huddled and hurried manner, which spoils its effect on the reader's sympathies. Violet behaves judiciously, and checkmates her enemy, Ann Graham, by telling Horace the secret of her own previous attachment to Marcus. After going through a whole course of conversion, poor Horace dies; and after an interval of some years, Marcus comes back, rich and constant. This time Violet marries for love as well as for money, and lives happy ever after. On the whole, this novel is rather an encouragement to marry for money than not. It shows how good and perfect it is possible to be, and yet to marry one man whilst the affections are another's. For ourselves, we have not the faith which the author has in the magic influence of the marriage ceremony; and we would not recommend young ladies to trust to it for keeping a preferred lover out of their thoughts when they are marrying somebody they do not care for, because of his money. '*Marrying for Money*' is a disappointing novel. A tepid interest is kept up, which leads the reader on in the hope of better things never realized. There are incidental scenes and sketches of character which show that Mrs. Mackenzie Daniels could do a great deal better. The description of Violet's mother, the faded invalid beauty, and her meeting with her early lover, are very clever; also the character of Mr. Hargreaves, the clergyman, who is "so fascinating" that everybody considers his wife a "most enviable" woman, and the wife herself and her trials, are admirably done; but they are made of no use in the story. The want of a strong, firm hand is evident throughout the book, to bring the incidents together, to give purpose and unity to the story, and to make it as good as it has the capabilities for being made.

The Clifffords of Oakley. By Charlotte Hardcastle. 3 vols. (Newby.)

'*The Clifffords of Oakley*' is a pretty book, written pleasantly and lightly, and is sufficiently interesting to be read through from beginning to end. It contains the history of two young ladies, sisters, whose father marries "to disoblige his family," and, by a series of deaths, becomes the owner of Oakley Hall. He dies, however, early in life, greatly involved in debt; and the creditors claiming everything,

Mrs. Clifford and her daughters are forced to leave Oakley the day following his funeral, and take up their abode in a small cottage in the village. Mrs. Clifford does not long survive her husband; and the two girls are left in charge of the kind old clergyman and his niece. Eventually they go to reside with an aunt, their father's sister, a rich and worldly-minded widow, who lives in a gay watering-place, and expects that her handsome young nieces will add to the attractions of her house, and insure her a welcome into the society of Westhaven. Margaret is described as being "straight and slender, with a pure and delicate complexion, lustrous, deep grey eyes and dark brown hair, and a hand, and arm, and foot, and ankle, with which few could vie. She was full of energy and action;" but the younger sister was all softness and calm repose, timid, sensitive and in delicate health. Lady Somers and her nieces do not, however, get on very comfortably together. Eveline cannot stand the fatigue and excitement of a gay life, and disappoints her aunt by shutting herself up in her own room; and Margaret, high-spirited and self-willed, irritates her still more by open rebellion, and brings matters to a climax by refusing to marry a very eligible *parti*, a young Lord Raymond, who, though very good-looking and very agreeable, does not bear the highest of moral characters. Clara Selwyn, a clever, mischief-making woman, is very well drawn; and there is something lively and original about her. On finding that Margaret has actually refused Lord Raymond's offer, Lady Somers's anger knows no bounds, and a scene ensues which ends in the Clifffords leaving Westhaven with the intention of returning to their former home with the old clergyman of Oakley; but Eveline is taken ill at an inn upon the road, and then the unfortunate girls hear of the sudden death of Mr. Wilson, and, having quarrelled with Lady Somers, they are left utterly friendless. The Vicar of Annandale and his wife, hearing of the arrival of two strange young ladies at the village inn, think it behoves them to call on them; and, like good Samaritans, they take pity on their forlorn condition, and establish Eveline at the vicarage as governess to their own children, and find Margaret a situation elsewhere. Margaret's life with the Gardners is the most interesting part of the book. The family of vulgar and pushing would-be fine ladies trying to get into county society and failing, and the great man of the neighbourhood, the object of everybody's ambition, falling in love with the pretty, ladylike governess, are amusingly described, and put us a little in mind of some of Miss Austen's novels. It may be taken for granted that Margaret ends by marrying the grand and haughty Mr. Falkland, to the great astonishment and disgust of Miss Gardner, and Eveline finds a good, gentle, hard-working curate who precisely suits her requirements as a hero of romance, and a long-forgotten uncle turns up in time to bless the two happy couples; and altogether '*The Clifffords*' is a nice, comfortable, easy-going task to read, not too exciting, but by no means dull; and it may serve to while away a wet afternoon rather agreeably than otherwise.

OUR LIBRARY TABLE.

Parochial Mission-Women, their Work and its Fruits. By the Hon. Mrs. J. C. Talbot. (Rivingtons.)—This little book is very interesting and suggestive. It contains a short and simple account of the rise and progress of a scheme for visiting the poor at their own homes, and of bringing them together for purposes of social and religious improvement by means of mission-women and mission-rooms, established under the superintendence of the parochial clergy. The original plan of "Bible

women," as detailed in "The Missing Link" and "Life Work," has here been improved upon and brought to maturity. Much has already been accomplished by the "Bible-women" in seeking out and bringing to light cases of real but uncomplaining distress; and by means of a poor but devoted woman, the superintending ladies have been brought into communication with persons to whom they never could otherwise have obtained access. The only difference between the "Bible-women" and the "Mission-women" is, that in the former case the "Links" between the rich and the poor had no parochial authority or sanction—a party of ladies in connexion with the Bible Society were the responsible persons, and the Bible-women worked only for and under their superintending ladies. The new scheme is conducted on the same principle, only it is made a part of the parochial system. Thus, so far from finding that (with or without his sanction) a lady and her Bible-woman have taken possession of a corner of his parish in order to disseminate whatever doctrines may seem good unto themselves, acting probably in direct opposition to his own views and principles, and over whose labours he cannot exercise the slightest control, the clergyman has in the Parochial Mission-woman an agent chosen by himself, acting under his authority, in direct communication with himself, and able to deal with people who are inaccessible to himself and his curates. The option of employing such agents remains with himself, and he is also at liberty to select a person whom he considers fitted for the work,—the managers of the Parochial Mission-women for their parts engaging to provide a certain weekly sum for the payment of the women so employed, and a grant for the purchase of clothing, bedding, &c. We are not surprised to learn that "a considerable number of the London parochial clergy have found such an agency very valuable to them, that it has accomplished work hitherto not achieved, and that a daily-increasing number of these clergy are expressing their anxiety to employ it in their own parishes." The trouble of attending to the Mission-women's accounts and requirements is here also taken by superintending ladies, acting in concert with the clergyman and under his directions. The testimony and experience of many of these ladies are given in this little book, quietly and sensibly. They do not boast of so many miraculous conversions in direct answers to prayer, as those ladies do whose diaries are given in "Life Work"; but the results appear to us more solid and more securely established, and their women seem to be quite as active, and as useful and as hardworking, as the "Links" employed by the Bible Society. Funds seem to be greatly wanting in order to provide the requisite number of Mission-women, and with this view Mrs. Talbot's little book is mainly published.

St. Bernardine: a Dramatic Poem. A Tale of the Fifteenth Century. By the Authoress of "Poems by L." (Whitfield.)—A wicked baron of the Middle Ages has authorized the murder of his niece, in order that he may possess himself of her inheritance. Remorse eventually seizes upon the criminal, and he makes confession of his guilt to St. Bernardine. The latter commands him, by way of expiation, to renounce his title and possessions, and to visit the Holy Land as a mendicant friar. When time and trial have done their purifying work, the quondam baron returns home, and discovers that the life of his intended victim had been miraculously preserved, and that St. Bernardine is his own brother. Such is the story here related. Though transparent and somewhat hackneyed, it affords opportunities for poetical treatment, of which the writer has not availed herself. The tone of the book is pure and sweet; but the style wants force and character, as the following example will show:—

A priest thou must become; thus ne'er,
How long so'er may be thy life,
Shalt thou for consolation take
To cheer thy solitude—a wife:
Unjustly dost thou hold thy lands,
And justly can they ne'er descend;
Far from thy home for ten long years
A wandering pilgrim shalt thou wend.
On foot unto the Holy Land
Thy closing pilgrimage will be,
Living alone, Sir Count, on alms,

Or passing stranger's charity.
Thrice in the week, nor meat, nor drink,
Though hungry, weak, and craving much,
Until the glorious sun hath set
Within the west, thou e'er mayst touch.
The produce of thy large estates
To charitable deeds shall go;
Thyself, as poorest of the poor,
Facing meanwhile rain, wind, and snow.
A breviary I'll find for thee,
And stated prayers thou shalt repeat;
Yea, often shalt thou kneel, Sir Count,
All humbly 'fore the mercy-seat.
Thus will thy proud heart be reclaimed,
And charity that hench shall learn;
Thus in thy heart a purer flame
Of love than thou hast known will burn.

—There is an interest in the mere tale which carries the reader to its close; but, for the reasons we have mentioned, no particular scene arrests him. The effect is like that of a passage down some river the current of which bears us easily along, though the banks present no object to impress the memory and to induce us to repeat the journey.

Sorrow. By Gilbert Beresford. (Nisbet & Co.)—

This volume consists of a theological exposition in blank verse: it is an attempt to invest the articles of a creed with the grace of fancy. The difficulties of such a task are insurmountable. However vital the dogmas of a faith may be, they belong to the sphere of reason, not to that of imagination. Mr. Beresford has merely obscured his definitions by the introduction of commonplace imagery, and vainly usurped the functions of the priest without showing any claim to those of the poet.

Sunlights and Shadows. By Cerné. (Nisbet & Co.)—Should any one desire to know how verse may be manufactured without the help of thought, fancy or vigour, he can hardly do better than examine these pages. They sometimes display estimable feeling; but, considered as poetry, they are deplorable. In their dreary waste of verbiage, even mediocrity would be a sort of oasis. The prevailing dullness may be imagined when we say that the following verses appeared to us almost lively by contrast:—

I ne'er could fool me at a rout,
Nor condescend to whim a flirt—
Than love, to get for love but hurt,
I sooner far would do without.
Yet I could love an honest one,
For such a girl I'd travel worlds;
But empty flirts to honest girls
Seem almost myrtles to none.

—We could quote several passages as ungallant as the above. Our fair readers may well rejoice that "Cerné" is neither a wit nor a poet, and that, in spite of his disposition to assail, they have some safety in the bluntness of his weapon.

Poems. By Ingle Dew, B.A. (Stock.)—We decline to express an opinion of these verses. The innocent, confiding nature which has christened them "poems" and has left them at the mercy of the public, is surely too tender and sensitive a flower to survive the rough gale of adverse criticism.

That the *Athenæum* is not enamoured of what may be called French Railway Literature, its readers know. Here and there, however, the monotony and insipidity of the mass composed of feeble narratives of adventure and novels "that lead to nothing" and can please nobody, is pleasantly varied by a contribution of sterling value. Such a one, for instance, is made up by two volumes of miscellanies, *Impressions Littéraires [Literary Impressions]* and *Autour de la Table [Round the Table]*, by George Sand, (Jung-Treutte)—short essays from that popular writer, which the world would be sorry to lose, as the world might do were they left imbedded in the periodicals and voluminous publications for which they were written. The lady's prefaces to a popular edition of her own novels are curiously complementary to that singular production, her autobiography. Claiming for herself, as she may justly do, the style and title of an artist, it is singular that such a truth should never seem to have crossed her mind as that Art is selective. The immovable placidity with which she reverts to such intolerable creations as "Leïla" and "Leone Leoni," as to so many sportings of fancy, enables us to understand how at times she seems absolutely to have revelled in repulsive details for the sake of their repelliveness. Whenever she speaks of the aspects of Nature, she speaks with truth and tenderness. Her criticisms on the works

and characters of her contemporaries are alike ingenious, incoherent, but interesting. Compare, for instance, the difference of humour in which her appreciations of De Balzac and Brângier are written. In the case of the first, every flaw is plucked away; with the second every speck is brought into relief. Lastly, her judgments of the painter's and musician's art, which also are collected here, though specious, are largely ruled by her sympathies. These individualities, however, by giving character to the sketches, add to the interest of these volumes.

Of miscellaneous pamphlets, we have received *Instructions to Claimants for Repayment of Property and Income Tax*, by Francis Muir (Blackwood & Sons),—*Proposal to Abolish the Malt Tax and all other Taxes on Beer*, by W. R. Smea (Mann),—*On Projectiles and Guns*, by Michael Scott (Clowes),—*The Problem of Freedom and Slavery in the United States: a Lecture before the Literary and Scientific Institution of Smyrna*, by the Rev. C. Hamlin (Smyrna, Damiano),—*The Hydropathic Medley: a Selection from the Album of the Glenburn Hydropathic Establishment, Rothesay*, edited by N. B. (Rothesay, Ferguson),—*The Queen's Colleges in Ireland*, by A. P. Cleary (Hodges, Smith & Co.),—*Reply to a Critique in the Saturday Review on the Scot-Oxonian Philosophy*, by M. P. W. Bolton (Chapman & Hall),—Mr. Chadwick *On the Social and Educational Statistics of Manchester and Salford (Cave & Sever)*,—Mr. Brown's *Lecture on the Social Unity of Humanity: involving the Question, Cannot Orthodoxy be elevated into Harmony with Moral Science?* (Young),—*Our Iron Navy: Suggestions for its Construction*, by Capt. A. De Horsey (Ridgway),—*The Law of Trade-Marks, with some Account of its History and Development in the Decisions of the Courts of Law and Equity*, by E. Lloyd (Draper),—*Crimes of Government, and how to procure a Sound Reform Bill (Holyoake)*,—*Failure of the Reform Bill of 1860, showing the Cause of its Rejection and the Probable Results*, with a Concise Review of Preceding Reform Bills, from 1830 to 1860, by a Member of Parliament (Ridgway),—*Official Information respecting the French Transatlantic Postal Lines, with a Summary (Hardwicke)*,—*Speeches of Sir G. Lewis on Moving the Army Estimates (Ridgway)*,—and Lord H. G. Lennox on *Irresponsible Boards (Hamilton)*.

LIST OF NEW BOOKS.

Adams's Men at the Helm, cr. 8vo, 3/6 cl.
Ashurst's *Practical Medicine and Hospital Advertisements*, 2/6 cl.
Bartlett's *Hints on Clinical and Hospital Practice*, Nos. 1, 4 to 30.
Braithwaite's *Commentary on Midwifery*, Vol. 3, 3/6 cl. 2/6 swd.
Braithwaite's *Retrospect of Medicine*, Vol. 45, post 8vo, 6/ cl.
Braithwaite's *Journal*, Vol. 17, royal 8vo, 4/ cl.
Cooke's *Handbook for North America*, 1860, 2/6 cl.
Cooke's Plain and Easy Account of British Fungi, cr. 8vo, 6/ cl.
Cooke's *Plain Lincoln*, new edit. 16mo, 1/ cl.
Court's *Directory of Scotland*, edited by Halliburton, 8vo, 7/6 cl.
Day's *Practical Guide to the System*, 7th edit. 12mo, 1/ cl.
De Brun's *Science of Greek*, trans. by Walker, 6/ cl.
Denny's *Account of the Cruise of the St. George*, 1861, 2/6 cl.
De Quincey's Works, new edit. Vol. 6, 4/ cl. Richard Bentley, 4/ cl.
Dickens's Works, Library Edition, "Bleak House," Vol. 2, 7/6 cl.
Dudley's *Sympathy*, or Words for the Poor and Weary, 4/ cl.
Dunn's *Practical Guide to the Management of Coal Mines*, 2/6 cl. 2/6 cl.
Dunn's *How to Prevent Accidents in Coal-Mines*, 8vo, 1/ cl.
Dunn's *Hymns for Pastors and People*, 12mo, 3/6 cl.
Epistle to the Hebrews, with Scriptural Illustrations, roy. 32mo, 1/ cl.
Finney's *Hints on Agriculture for Landlords and Tenants*, 1/ cl.
Fitzgerald's *Principles of Consumption*, 1860, 1/ cl.
Lever's Harry Lorrequer, new edit. 8vo, 2/ cl.
Graham's English Style, 2nd edit. 12mo, 6/ cl.
Grandmother's Money, new edit. cr. 8vo, 5/ cl.
Guide à Londres et à l'Exposition Universelle, fc. 8vo, 4/ cl.
Gutzlaff's *Embassy to St. James's* in 1860, new edit. 8vo, 1/ cl.
Mayhew's *London Labour and the Poor*, 1861, 2/6 cl.
Jeffries's *Widow of Nain*, and other Poems, fourth 2/ cl.
Jeffries's *Two Lives: a Novel*, 3 vols. cr. 8vo, 2/ cl.
Jones on *Perchloride of Iron in Treatment of Consumption*, 3/6 cl.
Ladies of Lovel-Leigh, 3 vols. cr. 8vo, 3/6 cl.
Lamb's *Essays of Elia*, 1860, 1/ cl.
Lever's Harry Lorrequer, new edit. 8vo, 2/ cl.
Macdonald's *Hints on Drill for Volunteers*, fc. 8vo, 2/ cl.
McGhee's How we got to Pekin: Campaign in China, 1860, 8vo, 1/ cl.
Mayhew's *London Labour and the Poor*, 1861, 2/6 cl.
Mather's *Grammar of the English Language*, 2 vols. cr. 8vo, 3/6 cl.
Memoirs of Distinguished Men of Science, by 7/6 cl.
Miller's *Poetical Language of Flowers*, 6th edit. feap. 8vo, 3/6 cl.
Moore's Field Botanist's Companion, plates by Fitch, 8vo, 2/ cl.
Moore's *Field Companion*, 1860, 1/ cl.
Our Farm of Pasture, sheep, 1860, 1/ cl.
Perry's History of the Church of England, Vol. 2, 8vo, 2/ cl.
Procter's Our Turf, and our Ring, cr. 8vo, 1/6 cl.
Punch, Re-issue, Vol. 17, st. 5/ bds.—Ditto for 1849, 4/ cl.
Punch, New Edit., Vol. 17, 5/ bds.—Ditto for 1850, 4/ cl.
Railway Life, "Sister Curate and the Rector," feap. 8vo, 2/ cl.
Ritchie on *Ventilation, Natural and Artificial*, 8vo, 3/6 cl.
Rockliff's *Banker's and Merchant's Time-Tables*, folio, 7/6 cl.
Sadler's *Parish Sermons*, 2nd Series, fc. 8vo, 7/6 cl.
Scott's *Waverley Novels*, Vol. 1, "The Heart of Midlothian," 1/ cl.
Swinburne's *Complete System of Practical Book-keeping*, 8vo, 9/ cl.
Trotter's *Travels in Ladakh, Tartary and Kashmir*, 6 vols. 12mo, 3/6 cl.
Spencer's First Principles, 3 vols. 8vo, 16/ cl.
Webster's *Easy Latin*, new edit. 8vo, 6/ cl.
Wheatley's *History of Anagrams*, a Monograph, fc. 8vo, 6/ cl.-bd.

OUR reading Rolls, as K. time urged providing a paper und ago he asked the reposit then of en We regrettence which paper, than difficulties of closely inv no hesita Parlement to bear up facts of the By the is enacted suitable as to be required the Public referring to Lord Lan respecting upon the Treasury give parti the Rolls erection and future thornes to the year according nected the The book was intended Rolls est distant point might be greater Rolls es portions submitted of 1851, and This p intended shops, o and 8/4 cl. The Off of this for all t Repository the 58 "amply supposi arise, it appropriate records less the estimated in the mass of such as of Some baseme otherwise remain space to In 1851 Treasury possess nature complete record account he adde that the

NATIONAL RECORDS.

OUR readers are aware that the Master of the Rolls, as Keeper of the Records, has from time to time urged upon the Government the necessity of providing additional space for the muniments and papers under his charge. More than seven years ago he asked for the erection of another wing of the repository, and he has lost no opportunity since then of enforcing that very reasonable request. We regret, however, to find, from the correspondence which is issued this week as a Parliamentary paper, that the Treasury officials are still throwing difficulties in Sir John Romilly's way. As the progress of one great branch of our literature is closely involved in the question in dispute, we have no hesitation in asking those, whether in or out of Parliament, who may be able to bring any pressure to bear upon the official element, to look into the facts of the case.

By the Public Records Act, 1 & 2 Vict. c. 94, it is enacted that the Treasury shall provide such suitable and additional building or buildings as may be required for the reception and safe custody of the Public Records; and in January 1850, in referring to the Department of Works a letter from Lord Langdale, the then Master of the Rolls, respecting the erection of a Record Repository upon the Rolls estate belonging to the Crown, the Treasurer requested the Board of Works would give particular attention to the question, "Whether the Rolls estate furnished sufficient room for the erection of a building adequate for the present and future records of this kingdom?" Mr. Pennethorne was thereupon directed by the Office of Works to prepare plans for the erection of a repository, and especially to report his opinion upon the point to which the Treasury had called the special attention of the Board of Works. He drew plans accordingly, which, with the correspondence connected therewith, are printed in the Estimates for the year 1850.

The building designed for the Record Repository was intended to occupy the available part of the Rolls estate, to be built in sections at several and distant periods, as additional space for the records might be required, and to be susceptible of still greater extension at a very remote period. The Rolls estate was divided for this purpose into five portions, and the necessary estimates having been submitted to Parliament, the erection of the first portion was commenced at the beginning of the year 1851, and is now completed, except the clock turret. This portion contains 80 cubes, of which 52 were intended for the reception of records, 20 for workshops, or for documents scarcely classed as records, and 8 for the searching room, and rooms of officers. The Office of Works believed that the construction of this portion would afford "adequate provision for all the purposes and requirements of a Record Repository for the next fifty years." That is, that the 52 rooms intended as depositories would prove "amply sufficient" till the year 1900; but that supposing a deficiency of accommodation should arise, it could be more than met by the temporary appropriation for records of the rooms in the basement of the building.

This block of building having been erected, the records were gradually removed thereto from no less than fifty-six different repositories. In the estimated space that would be required, it was suggested by Mr. Pennethorne that the twenty rooms in the basement would accommodate an immense mass of books or papers of "secondary importance," such as the public accounts, now in the damp vaults of Somerset House. But these twenty rooms in the basement have all been filled with documents, or otherwise appropriated, and the public accounts still remain in the damp vaults, because there is not space to receive them.

In 1855, Sir John Romilly pointed out to the Treasury that he was constantly called upon to take possession of Government documents of a bulky nature, and that the portion of the repository then completed was wholly inadequate to contain the records then in his charge, without taking into account constant additions of accruing records; and he added, that the real remedy for these evils was that the Treasury should at once determine to erect

one of the wings of the new repository according to the approved plan. In answer to a request from the Government to consider whether some temporary arrangement might not be made for transferring the records in the Tower and Carlton Ride at an early period to the Rolls estate, he pointed out the inconveniences that would arise from such removal, and observed that there were nine houses on the Rolls estate in Chancery Lane which, if given up to the Record department, might receive the War-Office papers and the Admiralty documents, as a temporary arrangement.

The Board of Works subsequently transferred to the Record Department these nine houses, and fitted them up for the reception of documents. Besides this, and in order to make room for the constant transfers of documents, iron presses were fitted up in the corridors of the repository.

Large masses of records were removed from the Tower, and, for want of space, some of them, although of great value, were obliged to be placed in the rooms in the basement of the repository intended for documents of "secondary importance"; but, in consequence of the dampness of the rooms, it has been since found necessary to remove some; and others must, for the same reason, be removed when space can be found for them.

In the houses in Chancery Lane the principal portions of the Government documents are placed; but the houses are old, rickety and unprotected from fire. The Lords of the Admiralty, therefore, in 1857, complained of their documents being placed in these houses, and of their very unsatisfactory state, owing to the want of provision for warming or ventilating the premises, and requested the Treasury to cause permanent fire-proof repositories to be erected for the preservation of the valuable Admiralty records with the least possible delay. The Treasury transmitted this letter to Sir John Romilly; but though he stated his full concurrence in the complaints of the Admiralty, he was compelled to add that he saw no possibility of affording sufficient protection to these records until Parliament should sanction the erection of another of the intended wings of the Record Repository.

Early in 1859, it occurred to the Treasury that additional repository space might be gained without any further buildings by the simple expedient of destroying a large portion of the public records, on the ground that a vast mass of the papers were of no value either in an official, statistical or historical point of view. Accordingly, a Committee was suggested, to consist of one officer on behalf of the Treasury, another on behalf of the Record Department, and a third appointed by the Department whose papers happened, for the time, to be under investigation, for the purpose of examining the papers, and of reporting what ought to be destroyed, and what preserved; the papers so determined to be destroyed to be delivered to the Stationery Office, for the purpose of being sold and reconverted into pulp. The Committee was at once appointed, and has continued its operations until the present time. The inquiry into the papers of the War Office was first commenced, and has been completed. The Admiralty documents were the next taken in hand, and the inquiry into them is all but concluded.

Of the War-Office papers, amounting to about 160 tons, 55 tons have been destroyed as useless, and 60 tons are to be permanently preserved as valuable records; room must also be provided for the remaining 45 tons, as a floating reserve of documents, which, though they need not be permanently preserved, yet must be kept until they fall into desuetude, and their place, when destroyed, will always be supplied by freshly-acquiring documents. Of the Admiralty papers, amounting to about 400 tons, about 165 tons are intended to be destroyed, and about 235 tons to be preserved; further accommodation is also required for about 20 tons waiting for transmission from the Admiralty, which must be permanently preserved. In the papers of these two offices, therefore, about 560 tons of records have been examined, whereof 340 tons are to be preserved, and 220 tons destroyed.

With respect to the remaining Government documents, they amount to nearly 200 tons, of

which probably not more than one-third will be selected for destruction.

Thus it will be seen that the expectations of the Government that any such mass of the papers as would dispense with the necessity of obtaining additional space would, on examination, be found to be of no value in an official, statistical or historical point of view, have not been realized; on the contrary, the inquiry that has taken place shows the absolute necessity of preserving the greatest portion of the public records, while the space gained by those directed to be destroyed as useless, and sent to the Stationery Office, has been occupied by further transmissions from the War Office and Admiralty.

Last year the inconvenience of the repository was rendered still more unbearable by the transmission to it of all the Home-Office papers, of about 4,000 volumes from the Colonial Office, and of all the Foreign-Office papers, except the ratifications of treaties, up to the time of George the Third.

The appearance in the Estimates of the present financial year of a sum of 40,000*l.* for the construction of new Record Buildings in Dublin, induced Sir John Romilly again to press upon the Government the expediency of doing something at once for the English Record Office. On the 21st of last April, the Secretary of the Treasury, having referred to the erroneous estimate under which the present building was begun, informed the Master of the Rolls that the Government "think there are grounds for hesitation and further inquiry before engaging in the erection of another block of buildings"; and in the same letter, the Victoria Tower is suggested as a suitable repository for a certain class of documents.

Sir John Romilly in his reply, dated the first of last month, points out that it is the Government alone that is to blame for any deviation from the original calculations either as to space or as to expense. The Government made him give up to the Board of Ordnance, for the purposes of the Crimean war, the White Tower in the Tower of London, in which were placed some of the most important Chancery records, as well as the records of the Court of Admiralty and the Board of Admiralty; at the same time, he was compelled to take possession of 160 tons of War-Office documents from 6, Whitehall Yard, also for the convenience of the Government, and since then the mass of records which result from the pulling down of the State-Paper Office. He also gives a long list of documents which have been received, principally at the desire of the Treasury, but which were not expected when the measurements for the present block were made.

He shows that the Victoria Tower is a highly improper place for depositing documents to which access may be necessary.

From a report drawn up for his information by Mr. Roberts and Mr. Hardy, it appears that there are no means of access to this tower except by a narrow winding staircase of 170 iron steps, up to the first floor, without the slightest provision for taking rest. It occupied these gentlemen 4½ minutes to come down; and it is evident that the length and fatigues of such ascent and descent would prove a serious obstacle to all persons wishing to consult papers, and be an utter exclusion to people of feeble health and advanced age. In addition to this objection is the darkness, which is almost complete; and the steps being constructed of open cast-iron work, any person descending without great caution would be liable to get his foot caught in one of the openings, and be precipitated some distance down. As to the accommodation of officers, editors and searchers, they report that the arrangements are defective in every respect. There are eight rooms on each floor, and eight floors; so that altogether there are 64 rooms, and there are 38 steps to ascend from storey to storey, making in all, from the first landing up to the eighth storey, 266 steps, which being added to the 170 from the ground to the first landing, make a total of 436 steps. There are no fire-places in any of the rooms, nor means of making them (especial care having been taken in constructing the Tower to exclude them altogether), nor even the most common conveni-

ences, either for the public or the officers. There is no room adapted for a searching-room for the public, unless that which was constructed for a sorting-room be used for such a purpose; for which, however, it is wholly inadequate from the want of light, being only lighted by small slanting loopholes, and to reach it from the first landing-place it is necessary to descend a staircase of thirty-five iron steps, which projects into the centre of the room.

Having thus disposed of the suggestion of the Government as to the Victoria Tower, Sir John Romilly placed before the Treasury a memorial he recently received from a number of gentlemen engaged in literary searches in the present repository, complaining of the inconveniences they suffer for want of space. He appeals to the Government to re-consider their determination as to the non-erection of the new block, and hopes that at least some addition may be made to the building for the purpose of giving better accommodation to the searchers. To this appeal the Government have, as yet, made no reply.

IRON SHIPS.

THE subject of our Iron Defences being of infinite importance, and Mr. Russell's experience in ship-building very great, our readers will be glad to have a summary of the Lecture recently delivered at the Royal Institution, from his own corrected notes. Mr. Russell said :-

About the beginning of the year we were on the eve of war with a people who, whatever their faults, have never hesitated to adopt for war the fittest weapons,—who, long before rifles were introduced into our army, were celebrated for their use of them and for their manufacture,—to whom we are indebted for the revolvers we found so useful in India, and which, whether they invented them or not, they brought to perfection. That people excelled also in ships; for while the English people, priding themselves on the beautiful "wave lines" on which their fast steamers were built, were slow to perceive the advantage of the same lines for sailing ships, the Americans adopted them for their sailing vessels, and came over and beat our fleetest yachts in our own waters. It was the Americans, too, who first built ships of large size, and carried off our best freights in their large wave-line clippers. When going to war with such a powerful nation it became necessary to take stock of our fighting material. The Government did take stock of your fleet; and the extent of your navy, fit for a naval battle, at the beginning of the present year—as announced in a powerful leader in the *Times*—was one ship of the line. At the present moment we have two ships of the line fit for service, the Warrior and the Black Prince, and no more. This serious point is no longer a matter of speculation. It is now universally accepted as a fact,—and accepted by us on a very small naval engagement in American waters, the contest of the Merrimac and Monitor,—that an iron vessel of war is better than a wooden one; while the battle of the Merrimac with the Congress and Cumberland has settled the point in dispute eight or nine months ago, viz., that a wooden vessel could not sustain the attack of a ship of war in iron armour. Sir John Hay, the Chairman of the Naval Commission, is quoted, in an excellent article in the *Quarterly Review*, as using this expression,—“The man who goes into action in a wooden vessel is a fool, and the man who sends him there is a villain.”

Let us now inquire how this revolution has come about. How is it that our brave sailors ought no longer to face our enemies from behind our wooden walls? This revolution has been chiefly brought about by the introduction in artillery of horizontal shell-firing. A certain General Paixhans, a Frenchman, contributed more than any one else to this result. He made cannon of eight or ten inches bore, by which explosive shells—which previously had been fired up in the air and had to come down again upon their object—could then be fired straight at the mark, especially at a wooden ship, which was as good a target as any enemy could possibly desire. This horizontal firing was for a long time a favourite idea with artillerists; but they had very little opportunity of trying it in practical war. Sir

Howard Douglas, speaking of its effects, says,—“A shell exploding between decks acts in every direction: under the deck it would blow up all above it—on deck it would make a prodigious breach below it, at the same time that it would act laterally.” The shell which accidentally exploded in the Medea, on the lower deck, killed the bombardier and several of the crew, knocked down all the bulkheads, and threw the whole squadron into consternation; and the like effect was to be expected from an enemy's shell lodged before its explosion had taken place. The first experiment on a large scale in actual war was at the commencement of the Russian war. The Russian fleet, sneaking about the Black Sea, put into Sinope, and in a very short space of one morning sank and burned the Turkish squadron. This battle was the entire effect of horizontal shell-firing. The true nature of this horizontal fire has had another illustration. You were all astonished, and wanted to know why Sir Charles Napier did not take Cronstadt, and that our other fleet did not take Sebastopol. It was well known to professional men then why we did not, and there is now no reason why the secret should be kept. Our enemies know it, so why not our friends? Our sailors were not fools enough to stand to their guns in wooden ships exposed to horizontal shell-firing. The speaker had read a letter from Lord Dundonald, one of the bravest sailors that ever trod the deck, written by him to Napier off Cronstadt, in which he expresses the greatest apprehension that Sir Charles would be goaded on to try the attack with what he called combustible ships. We tried Sebastopol—or rather we tried to “make-believe.” We drew up our fleet a great way off, and one or two brave sailors did go in closer. But the Russian gunners were trained to horizontal shell-firing, and they soon found out it was best to be further off. The admiral was to be considered the wisest man on board the fleet, for he anchored his ship the furthest off. Those ships that ventured in were rendered by these shells incapable of continuing the action; and it is not now considered a disgrace to those sailors to say that after three shells had exploded in one ship it was not possible to find men “fools” enough to stand to the guns. “Now, you know why we did not take Cronstadt; and why you did not know it sooner, was because the Government did not wish you should fail to believe in the wooden walls. At last, however, the Monitor and Merrimac have let out the secret, and I am here to tell you the whole truth.” It need not be said that those shells at Sinope and Sebastopol were not the perfect weapons we have now—the Armstrong shells are much more precise, and will scatter greater destruction around them. How much more I may not tell.

Attention has, therefore, since 1854 till now, been strongly directed to inventions for protecting ships from the effects of shells—and shot also, but chiefly shells. Men will stand against shot, but not against shells; they will run the risk of being hit, but will not face the certainty of being blown up. The invention of iron armour took place fifty or sixty years ago. He was not prepared to name the first inventor; but long before we thought of using it in our navy, Mr. R. L. Stevens, a celebrated engineer, of New York, the builder of some of the fastest steam-vessels on the Hudson, was, he thought, the inventor. Certainly Mr. Stevens, between 1845 and 1850, gave him a full account of experiments made in America, partly at his own and partly at the State's expense, and found that six inches thickness of iron-plate armour was sufficient to resist every shot and shell of that day. In 1845, he (Mr. Stevens) proposed to the American Government to construct an iron-plated ship; and in 1854 the ship was begun. This ship is in progress, but not yet finished. Mr. Stevens is therefore the inventor of iron armour; but no doubt the first man who applied it practically for warfare was the Emperor of the French. In 1854 he engaged in the Russian war, and being a great artillerist, he felt deeply what his fleet could not do in the Black Sea, and we could not do in the Baltic, and so he put his wise head to work to find out what could be done. In 1854, the Emperor built some floating batteries—four or five; we simply took his design, and made five or six.

He had called the introduction of iron-armour ships Stevens's and the Emperor's; but something he laid claim to for ourselves. Stevens used thin flat plates one over the other; but Mr. Lloyd, of the Admiralty, being consulted at that time, did express his opinion that solid 4½-inch plates would be more effectual than the 6 inches of thickness in a congeries of plates. Mr. Lloyd has some of the merit as well as the Emperor for the adoption of this kind of armour. The speaker exhibited a model of the first iron batteries. The form, he said, was not very handsome—in short, they were not only not good sea-boats, but in a sea good for nothing. They did, however, in smooth water some good work—at least three of the French Emperor's did. We never got so far. They went to the Black Sea—to Kinburn; and when they came back they were covered with the marks of shot, but not one of them was seriously damaged. This proved the value of these coated vessels, and so convinced the Emperor, that he wisely determined the fleet of France in future should be an iron fleet. We all know with what decision, what success, what economy he has carried that idea out. I have here (said the speaker) the means of showing you what this armour is. Now, to tell the secret of the efficacy of an armour plate. First, as a matter of fact, it stops the shot, as an anvil stops a hammer, and stops it outside the ship; and so, therefore, the armour acts practically as an anvil. When these plates were made, they were made to resist 8-pounds, and 4½ inches thickness was ample; but now they were firing shot very much larger. When a round ball, or a round shell, strikes the iron plate, the first thing done is, that it stops the bit of the ball that first touches the armour; next, the bits round it rush on until they too get stopped by the armour; and so this little (?) ball makes a dent for itself: the remainder of the crushed ball seems, as Mr. Faraday says, to be “squirmed” out of shape. I stole the word, it is so capitally expressive. The shape is not like the original ball, it is an entirely new form altogether. I call it “Faraday's squirm.” But we have not the full weight of metal here. We have only a part of the shot left, the remainder is dispersed in numerous fragments. This is all that remains—a beautiful, smooth, polished cone; the rest has gone everywhere. What meanwhile has happened to the armour? The plate first gets a dent; if Sir William Armstrong hits it twice in the same place, the dent gets deeper; and if he hits it again in the same hollow, as he so maliciously does, the dent parts company with the plate and starts on a voyage of exploration for itself. But if this ball (150-pounder) were used, I am sure that at the first hit it would take a piece of its own size away with it. Now, if this occurs with a solid shot, what would happen with a hollow ball made to explode, and fired at the ship? Fortunately, we know what would happen. We have seen it fired, and it not only got smashed to pieces, but it forgot to explode; and the only excuse that can be made for this is, that it had not time to do so. I do not know if you know what takes place inside of a gun; but artillerists know that it takes some four or five thousandths of a second for the explosion to go from one end of the charge to the other. Explosion in a shell also takes time; and what happens with the shell striking the armour is, that it gets shattered to pieces and the powder scattered about before it has time to explode; and this not only with 4-inch iron, but with plates a great deal thinner. This power of annihilating shell is one of the advantages which iron bestows on a ship, and for which wood is powerless; and upon this very fortunate fact the new principle of naval construction is based; for whatever armour will do against shot, it will infallibly keep out the shell. What kind of armour is best against shell and what against shot is still a subject of discussion. The most important results were being worked out by the Committee on iron plates as to the best adaptation of armour for the purposes we want.

To the speaker's mind, the best kind of armour and the best kind of ship was that combined in the Warrior. There was one gun-deck, in which a battery of guns of the heaviest calibre was placed, and that battery was entirely covered with iron

plates, back them and the was now back, which no strength backing would be given of an armoured the constr difficulty in the sl Armstrong more iron do that is merely keep speed with difficulty. architecture iron armour bad place; and "crane heavy roll to be avoided, therefore, under this good sea-g totally dev ship-shaped sent out to very good they never referred to that were now b as to whether for long vo such as w colonies and made unse the empero and, in or come to the went into best class Warrior v long, and fully armed half-a-mile. Warrior v sea-going more of t built. He and exten and came arrangement gravity v Now, for centre of this was t the ship man-of-war sea-boat. This d Stevens's from the sea-going built his London water, an form a n angles o water, but during a for a sea to be pu would o were fit the wide the Warri a central guns m decks by wards fations, an below t There v neento

plates, backed with 18 inches of wood lying between them and the iron skin of the ship. A great effort was now being made to get rid of this wooden backing, which was liable to rot and contributed no strength to the vessel. When an effective iron backing was constructed, the last improvement would be got that was looked for in the construction of an armour-plated ship. He then explained what were the great difficulties to contend with in the construction of the new fleet. There was no difficulty in the armour; we know we can keep out the shell and the shot; for if Sir William Armstrong pushes us too hard, we know how much more iron will keep him out. What we have to do is difficult, is to build a ship that will not merely keep out shell and resist shot, but also possess speed with good sea-going qualities—a monstrous difficulty. The problem was purely one of naval architecture. The difficulty arose in this way: the iron armour placed a very great weight in a very bad place; it tended to make the ship top-heavy, and "crank." Now, such a vessel rolls, and a very heavy roll might roll her upside under—an event to be avoided as long as possible. The puzzle was, therefore, to make a stable ship that should stand under this great top-weight of armour, and be a good sea-going vessel. The first iron batteries were totally devoid of this quality. They were not "ship-shape," but "sea-chest" shape. Those we sent out to the Black Sea—and one was under a very good captain—never got there, or, if they did, they never did anything but come back again. He referred to them because they were a class of ships that were now being agitated for. The question was now being entertained, in the highest quarters, as to whether our new fleet of vessels should be fit for long voyages and able to encounter heavy seas, such as were necessary for the protection of our colonies and commerce; or whether they should be made unseaworthy slow vessels, incapable of following the enemy if he ran away, still less of catching him. They were only adapted for staying at home; and, in order to hurt the enemy, the enemy must come to them to be hurt. Mr. Scott Russell then went into the details of what he advocated as the best class of shot-proof vessel—the improved Warrior class. This class was 58 feet wide, 400 long, and more than 7,000 tons in size, and cost, fully armed and fitted for sea, not much short of half-a-million. The distinguishing quality of the Warrior was, that she had proved a very excellent sea-going vessel. He was happy to say that four more of this class were building, and two already built. Her armour consisted of 4½-inch iron plates, and extended over the whole length to be protected, and came down about 5 feet below water. This arrangement of armour was such, that its centre of gravity was brought to 6 feet above the water. Now, for a comfortable ship it was held that the centre of gravity should be near the water-line, and this was therefore a problem of some difficulty; but the ship had turned out, nevertheless, a faster man-of-war than any other, and also an easy, good sea-boat.

This difficulty of top-weight was got over, in Stevens's early armour vessel, by a different method from the Warrior. Giving up the problem of a sea-going vessel, he took to smooth water, and built his vessel much on the mid-ship section of a London barge; the sides sloped outwards under water, and sloped inwards above water, so as to form a narrow upper deck, carrying seven guns, the angles of the sides being usually a little above water, but capable of being sunk to the level of it during action. So little, however, was she adapted for a sea-going ship, that a false side was obliged to be put up to make her at all seaworthy; and he would only ask our naval officers if such vessels were fit to protect our trade and our possessions on the wide ocean? The Stevens battery is as long as the Warrior, is to have as high a speed, and carry a central, shot-proof platform, with seven large guns mounted on turn-tables, and worked below decks by machinery. The guns were pointed downwards for loading, and were returned to their positions, and worked thus by men and machinery below the iron deck, and wholly under cover. There were points of this battery so like some recently proposed to be constructed in this country,

that it was difficult to conceive that the secret had not transpired. This battery was begun in 1854, and is now about to be finished. The Stevens battery is a favourable specimen of a ship built for action in the smooth waters of America. But it is our duty to construct quite a different class of ships, and the Warrior is the type of that class. No one can help seeing the superiority, for our uses, of having such vessels only as can go anywhere and do anything, and are faster, more powerful, more enduring, and more seaworthy than any other steam-ships of any other navy.

The Merrimac, one of the most beautiful of the American frigates that first set the pattern which has been followed in so many of our own noble vessels, was cut down by the Southerners, and said to have been covered with rails; but, in reality, covered with one coating of plates, 6 inches broad, and 1½ inch thick, laid diagonally, and a second coating 2½ inches thick in an opposite direction, over a backing of wood. By this simple means she was converted into the formidable vessel that attacked so victoriously the Congress and Cumberland, and disabling them by the shells poured in, as much as by her power as a ram, destroyed them in a short encounter. The Monitor, improvised by Ericsson in three months, is 160 feet long, 40 feet wide, and 6 feet deep; and below this upper body is another propelled by steam. She carries a revolving iron tower of 6 inches thick, containing two heavy guns. Now, the upshot of the contest of these two vessels has decided two points for us: 1. That wooden men-of-war are worthless in presence of iron-coated ships,—for the Merrimac sank two of them without the slightest difficulty. 2. That wooden ships, even coated with iron, are ineffective against iron ships coated with iron armour,—for after a long contest the Merrimac failed to injure the Monitor, and had to retire.

Capt. Coles's shield vessel was next described. His plans were submitted to the Admiralty in 1859, long prior to the construction of Ericsson's battery. These shields and the Monitor's are much alike in principle; but Capt. Coles's vessel is a far better sea-boat than the Monitor, and carries twelve guns instead of one, as in that vessel. Coles's shield has a conical roof, and carries one or two Armstrong 100-pounders fixed in slides, which are parts of the interior of the shield, that moves round on a central pivot, and the men working the guns are turned round in it entirely under cover. The construction of the shield ship designed by the Admiralty is altogether better than the Monitor's. The speaker does not wish, however, to see our war-ships replaced by vessels of this class, but by those worthy of ourselves—a fleet of Warriors.

Mr. Scott Russell hoped he had now shown how it had come to pass that we had got a useless navy of wooden ships, and only two iron ones ready for service. There were two more nearly ready, not of the Warrior class, about which the less he said the more he should praise them. The Government had, however, laid down the lines for four more enlarged Warriors, and this was an atonement for the two he would not say anything about. We must then look to a long time before we shall have more than two ships of the Warrior class. He considered this delay deplorable. When the Duke of Somerset was asked in the House why he had not sooner built more iron ships, he said, "The House of Commons had been in no particular hurry." And when he was asked about his tardy adoption of Capt. Coles's plan, he replied, "He delayed until he had consulted the House of Commons about it." Now, the serious difficulty was this: while the French Emperor had been making rapid use of his experience of iron batteries, we had not. In 1854, he were at Kinburn and up to their work. In 1856, Capt. Halsted made application to have one of our batteries made the subject of experiment, in order to see if she would resist shot and shell, with a view then to make an iron navy. The Admiralty did have the Trusty made ready, and had her out. Then they took fright and sent her back again; and so we lost two years' start. He would now mention a fact of which there was no longer any grounds for concealment. In 1855 he submitted to the Surveyor of the Navy a drawing and model of the Warrior class of ships. That model was now on the table, and exhibi-

bited all the important features of construction of the Warrior class. But the Admiralty delayed the construction of the first ship of the class till 1859; and so we lost our just claim to the original design of iron ships in armour, with sea-going qualities and speed united. It was Sir John Pakington who, in 1858, first ordered an iron fleet to be commenced, on a joint design of himself (Mr. Scott Russell) and the Surveyor of the Navy. But the French Emperor had already commenced the Gloire; so that instead of being, as we might have been, three years ahead of the French Emperor, our delay had given him the lead, and deprived us of our true priority. He concluded by expressing a hope, that the delays and doubts of the Admiralty might now end; that a fleet of enlarged Warriors would speedily be constructed, fit to carry English sailors on every sea where our colonies and commerce required their protection; and that no more of our time or money would be wasted in the consideration or construction of inferior classes of vessel, unfit for ocean navigation, and good only to stay at home until the enemy should choose to come and be hurt. We had now proved our Warrior class to be sound, wholesome sea-going ships, and to be unparalleled in speed. Of course, improvements would in future be made, and changes introduced. But when our constructions truly embodied the best knowledge and experience of their time, our responsibility was fulfilled; and at present we know of no match for the enlarged Warrior class of 7,000 tons, and therefore there can no longer remain any excuse for continuing in our present inefficient condition.

REPRINTS OF EARLY ENGLISH TRACTS, &c.

Maidenhead, June 23, 1862.

BEFORE you publish this letter (if you do me the favour to insert it in the *Athenæum*) my second reprinted Tract, illustrative of our early literature, will have been forwarded to the fifty recipients: it is unique, upon a most interesting event, and it was written by one of Shakespeare's greatest rivals, as testified by the author's own signature. Although some eight or ten gentlemen have not yet paid me for my first issue, I have not hesitated to send them my second, because I think my plan is not yet sufficiently understood: of the first the cost was only 2s. and of the second only 1s., so that it cannot well be said that my scheme is a ruinous one; and I can promise that no work I shall send forth will cost more than seven or eight shillings, unless in a very few instances where I may be allowed to distribute lithographed fac-similes. I hope that hereafter it will be clearly understood that I make speedy remittance a *sine quâ non*. I number each reprint in ink on the right-hand corner of the crimson cover, and I mark in pencil at the top of each "Introduction" whether the cost is 1s., 2s., 3s. or more, according to the number of pages. The objection I feel to the statement of where the original tract is deposited is, that it is so frequently on my own shelves that it would seem too much like a glorification of my own possessions. If I am ever favoured by any individual with the use of a rare book, I shall not omit to state my obligation; and I hope that gentlemen who are the owners of really curious or forgotten works will afford me the welcome opportunity of thanking them for the loan. Whether they are or are not worth multiplying is a question which they must allow me ultimately to determine. In the mean time, I shall work principally upon my own stores.

The main purpose of my undertaking is to show the character and quality of our early popular literature: that which is of a higher class has been already generally investigated, and requires no such process. I have in my hands so many materials collected during a long series of years, that I at one time seriously entertained the project of writing a regular history of the origin and progress in this country of ballads, broadsides and ephemeral productions, with biographical notices of the authors, whenever the fact could be ascertained. Having relinquished that design, what I am now doing may, in some degree, aid others who may be disposed to carry it out; and I will take this occasion to insert the titles of a few of the rare tracts, &c. to which I am now especially devoting

my attention, and which by accurate reprints I am endeavouring to preserve and multiply. If gentlemen will be so good as punctually to remit the small sums required for each reprint they receive, I shall proceed cheerfully, and perhaps with more rapidity than I originally contemplated.—

1. The History of Jacob and his Twelve Sons, from the unique original printed by John Alde about 1570. First printed by W. de Worde.

2. The Censure of a loyal Subject, by G. Whetstone and T. Churchyard, on the Conspiracy of Ballard, Babington and others against the life of Q. Elizabeth in 1586. Only two copies known.

3. The Interlude Tyde tarrieth no Man, by George Wapul; printed by Hugh Jackson in 1576. Only three copies known.

4. A Complaint of the Church against the barbarous Tyranny executed in France. Printed by John Alde in 1562. Unique.

5. A Good-speed to Virginia, to encourage the planting of that Colony, with some account of its then condition. 4to. 1609, a very scarce production.

6. Two tracts (one of them unique) on the murder of Lord Burke by Arnold Cosby, with one of the earliest specimens of blank-verse, written by the Murderer. 4to. 1591.

7. The Will of the Devil and his Last Testament. Imprinted at London, by H. Powell. Most rare, if not unique.

8. Tho. Lodge's History of William Longbeard, the famous and witty English Traitor. 4to. 1593. From, I believe, the only known perfect copy.

9. Tho. Churchyard's Wished Reformation of wicked Rebellion, 4to. 1598.—On the revolt in Ireland, and not mentioned in any list of this author's productions.

10. The Travels of Sir Anthony Sherley in Persia and the East, by William Parry, who accompanied him. 4to. 1601. Very rare.

11. News from Bartholomew Fair, in verse, giving an account of the Shews and other amusements, and of the manner in which they were conducted temp. Q. Elizabeth. Unique, but imperfect.

The extreme difficulty of meeting with any of these pieces will not be doubted by any man acquainted with English bibliography; and I enumerate them, not at all to confine myself as to the order in which they and others will be printed, but merely to show the varied class of productions to which my attention will be directed. My principal object in now writing is to urge those who receive my reprints not to allow me to be unnecessarily in advance, but to remit (in postage stamps or otherwise) with as much punctuality as I shall transmit.

J. PAYNE COLLIER.

INTERNATIONAL EXHIBITION.

FOREIGN SCULPTURES.

GERMAN sculpture is incompletely represented. A *Horseman fighting with a Lion* (No. 936), by M. Wolff (Prussia), is amongst the best from that country, but compares disadvantageously with the French work, *Theseus subduing Biénor*, a like theme, in its lean and meagre forms. As a design, this is not without spirit, yet falls far short of the felicitous adaptation, or rather repetition, of the antique seen in French Art. In the little figure, *Mignon* (882), M. Cauer (Prussia), a child looking up with a natural smile, there is some prettiness; there is broad simplicity in the *Young Italian Girl* (932), by M. Sussman (Prussia), who binds the long plait of her hair. We find M. Rauch (Prussia) represented only by a *Model of the Monument to Frederick the Great* (921), a splendid work with which the English public are familiar through the full-size cast at the Crystal Palace. This composition offers a valuable opportunity for comparison with Baron Marochetti's unsatisfactory monumental group placed in the Horticultural Gardens. Let the mean arrangement in the latter be compared with the strong thought expressed, splendid variety and astute reading of character given in the numerous figures by M. Rauch, who has thus produced the highest element of memorial sculpture—spirited and impressive portraiture of a great man. The Charles Albert is but a waist-belted

dandy at a review; the Frederick, a conqueror and a king, who rides in front of his armies, and leads a nation on its course. The *David* (1192) of M. E. Max (Austria) is a very poor thing, with a disproportioned, commonplace head. *L'Allegro*—a child with fruit (915)—is prettily done by M. Kasper (Saxony). That if English sculptors are incompetent to produce our public monuments we need not confine ourselves to Italy in choosing artist-substitutes, is amply proved, not alone by the high qualities of the French school, but in works produced by M. Rauch, and the vigorous statue of the *Prince of Anhalt-Dessau* (928), here seen, by Schadow (Prussia), a work famous for its character and sound artistic qualities. Both these Prussian sculptors have loved their art so much as to scorn all but honest aids.

Swedish sculptural art finds so noble a representative in the group clumsily styled *The Grapplers* (1402), by M. Molin, that it holds the place possessed by Kiss's 'Amazon' in 1851, in critical opinions. This, with the four bas-reliefs on its pedestal, the subjects of which lead up to the group above, is so complete that we might give it the palm for sculpture amongst all the works contributed to the Exhibition. The four panels illustrate with admirable art, and well-chosen, simple incidents, such as are most fit for sculptural treatment, the progress of a quarrel between two men who love the same woman. 1. She is suspected of encouraging a second lover. 2. The first meditates revenge. 3. The fight commences. The subject of the statues here interposes. The old Runic custom in duelling was to strip the combatants, bind them together round the waists by a strong belt, and give each a knife to fight out their hatred *à l'outrance*. These two are of unequal ages, a young man and an older rival. Belted together and grasping each other by the wrists, with limbs locked and struggling to give or avoid a fall, they seem to sway and stagger before our eyes, breast to breast—breathing deep, steady, heart-held breaths through set teeth and wide nostrils. Pausing with equally-balanced strength, they hang for a moment, in still strife, man to man. In execution this work is vigorous, learned and original; the surface, always important in sculpture, is as fine and sound as executive perfection can render it. The subject of the fourth bas-relief is a Woman mourning at the Grave of the defeated combatant. In choosing subjects for these designs, the sculptor has shown intelligence far beyond that evinced in the Charles Albert compositions; the last are but accidents of the life commemorated, not typical incidents of the ruling spirit in action. Nothing could be simpler or nobler in Art than the execution of these little works; they are obvious and dramatic, without poverty or theatrical attitudinizing. We commend this group to the lover of Art for admiration and to the artist for study.

Holland sends no sculptures. Norway contributes a few carvings in ivory, &c., by M. Glosimodt, and three statuary by M. Borch, the best being *A Girl fancying herself surprised* (1467), which is cleverly designed, spirited and graceful. Denmark is evidently influenced by the spirit of Thorwaldsen, several of whose works appear; amongst them Mr. Hope's *Jason* (1595), a fine example of the period when sculpture in Europe was directing its study of antique principles to more profit than had hitherto been the case, and to nobler results than could be got out of the rocco school of Louis the Fourteenth, then abandoned. Near this stand Lord Ashburton's *Mercury* (1594), almost an antique, and *The Three Graces Relief* (1598), beautiful in its modelling and varied fair faces. To see how our neighbours excel ourselves in portrait statuary of the memorial class,—let that by M. H. W. Bissen, of *Oersted* (1576, in the nave), be examined, in comparison with the wretched effigies to the Napiers put up in Trafalgar Square and St. Paul's, by Mr. G. G. Adams,—the mean *Havelock* in the first locality, by Mr. Behnes,—or the commonplace *Outram*, by Mr. Noble, for St. Paul's, now under the eastern dome here. All these figures are in modern costume, and are failures. Oersted, in modern costume, even to the neck-tie, stiff collar and frock-coat, is a perfect portrait of a man, far below the

above in individuality, and infinitely less effective for sculptural purposes; yet, while the English works numb the observer with a dulled surprise and contemptuous pity, that of the Dane is informed with such a purpose that its rugged features take a nobility the plodding Britons overlooked in their own glorious originals; its rigid costume, in fine simplicity, passes above their dull Art, and puts Nature before us without affectation. Some extraordinary perversity of fate compels us English to avoid choosing our own best men for such tasks as these, and, with all our liberality, to fail in securing the best foreign ability to express our national gratitude and grief. By M. H. W. Bissen is a roughly-modelled but spirited *Beggar Boy* (1577). By M. Freund is a good statuette of *Odin* (1584), seated in a chair, with the raven behind him, having a fine original cast of drapery. M. Jerichou's *Girl feeding Doves* (1586) is a clever scene of youthful nature. The group, *Hercules and Hebe* (1587), by the same, is conventionally vigorous.

Belgian sculpture is, like Belgian painting, honourably represented. The *Discobolus aiming the Discus* (1901), balancing the missile, by M. Kessels, has immense spirit, and follows nature more strictly than the similar antique figure. The *Scene at the Deluge* (1903), a group, shows remarkable knowledge of human form. *Cupid in the Rose* (1904), by M. Puyenbroeck, is heavy in character, but cleverly modelled. The prettiest and, at the same time, a very genuine Belgian sculpture is *Venus Anadyomene* (1890), standing in the shell, floating with Cupid, her scarf outblown for a sail, by M. Fraikin. A graceful composition is the *Young Girl at her Toilette* (1892), by M. Frison; she stoops over a mirror. *The Victor* (1894), by MM. T. and J. Geefs, notwithstanding a little affectation of design, has a large, vigorous style. *The Child with Grapes* (1898) of M. Jehotte is exceedingly cleverly expressed in less full forms than the mass of Belgian sculptors adopt.

Of the Spanish sculptures, the *Dead Christ* (1975), by M. Bellver, is singularly characteristic of the gloomy, prosaic nature of the national Art. Not particularly suggestive of the theme in its elevated aspect, this work is excellent as a study from death-forms in the larger details of the figure; the minute finish of nature is not attempted. It lies flat on its back, and is disproportionately wide in the chest. In the Spanish portion of the nave is a beautiful marble group not named in the Fine-Art Catalogue, *Venus and Adonis*, by M. Moreno, which asserts the genius of an admirable artist. Modern Greek sculpture is good for little. Modern Roman work of this class, omitting the foreign artists who have so absurdly ranked themselves under the cross-keys, exemplifies, with a few exceptions, nothing but bad taste in copying and ignorance of what is best to copy. Bernini seems the favourite model for style, and the antique of worst date that for copying. For the former error consider M. Jacometti's *Pietà* (2658). Amongst the domiciled Roman sculptors Mr. J. Adams has a good place for his clever *Boy playing at Nux* (2622). Mr. L. Macdonald mocks the antique in his *Bacchante* (2669). M. C. Voss imitates Canova, by no means a good model, in his *Hebe offering Drink to the Eagle* (2694). The works of Mr. Mozier we have already examined from photographs, and find, as we anticipated, their surface bad and details stiff. Mr. W. Story's *Cleopatra seated* and *Sibylla Libica* (2691–2) we have described at length, applauding their spirited and apt conception. These are works of good Art in these qualities, and in execution merit high praise. We trust they will take a place as representing Federal State Art in popular opinion, long most unworthily held by Mr. H. Powers's statue styled 'The Greek Slave.'

Italian sculpture has small invention, dignity, or elevation of motive. For example, the *Camilla* of Sig. Bottinelli (2398) is but a wild girl.—Sig. Angelini's *Eve* (2383) is fat.—The *Pietà* of Sig. G. Cali merely imitates Bernini,—the worst of models, because the most corrupt. *Bashfulness* (2404), by Sig. Corbellini, is a vile piece of French sensuousness.—The *Angelica* (2427) of Sig. Magni is commonplace and merely Academical.—Likewise tame is the *Indian Hunter* (2426) of Sig. Pierotti, wherein

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the artist, with dull reverence for tradition, even in blundering, makes the snake bite as it bites in the 'Laocoön,' and imitates the style of that group.

—The *Desolate One* (2450), by Sig. Spaventi, is as falsely sentimental as its name indicates, and suggests the transpontine London theatrical idea in completeness.—Among the superior sculptures from Italy is a statue styled *The Pugilist* (2400), by Sig. Cali, a life-like and fleshly work, although not very characteristic of the title it bears.—Sig. P. Costa's *Indian* (2406) is well modelled and composed.—Sig. Strazza has produced many spirited statues, which, if not very high in Art, are not clap-traps. His *Bride* (2451) is pretty, expressive and well modelled.—Sig. Tantardini's *Bather* (2454), who shades her eyes from the sunlight, is very spirited.

Our examination of modern works in sculpture here and elsewhere, as representing the state of the art in various countries where it can be said to flourish, forces the conclusion that, excepting in France, nothing like a *national school* exists. Individuals in nearly all nations take high places,—as Messrs. Baily and Foley with us, M. Molin in Sweden, M. Rauch in Prussia, and others before named; but these do not suffice to form schools or gather characteristically distinct groups of able men round them. In diversity, as in brilliancy, the French take the palm—not the highest, but the best to be awarded to a school. At the same time, it is not to be forgotten that Prussia, Austria and we believe, Denmark, are not sufficiently represented here to justify such a conclusion from the examples before us. In so judging, we take, therefore, into account well-known productions of great living masters wherever they exist.

OUR WEEKLY GOSSIP.

Unexpected discoveries of a very interesting character have been made in excavating the site of Shakspere's New Place. Not only have the entire foundations of the house as altered by Sir Hugh Clopton early in the last century come to light, but portions of the basement of Shakspere's own residence towards the east and south have been discovered, the latter intersecting the more recent design. It seems that Shakspere's house extended a few feet into the present Chapel Lane at the corner opposite the Guild Chapel, its frontage in Chapel Street being about fifty-four feet, taking in a small part of what was lately Dr. Rice's residence. When Sir Hugh Clopton rebuilt New Place, he diminished it a little on the north side, the adjoining house thus gaining a small space, in the inside of which, as was discovered by Mr. E. Gibbs, still remain distinct traces of the gable end of the old New Place. We can thus attain a pretty tolerable idea of the dimensions and form of the poet's last residence. More interesting still, in the opinion of many, will be Shakspere's original well, which has been discovered, with its ancient stone quoining, at the back of the site of the house.

The Committee of the Fine-Arts Club will hold a Conversazione on Wednesday evening, July 2, at the residence of Miss Burdett Coutts, Piccadilly.

Friends of the late John Cross and admirers of his pictures will learn with satisfaction that a grant of 100*l.* per annum has been made to his widow from the Civil List.

The Congress of the Archaeological Association will be held at Leicester, in August. The Leicestershire, Lincolnshire and Northamptonshire Societies will co-operate, taking part in the excursions, reading papers and discussions.

The Atlantic Telegraph Company are to be once more assisted by Government. The Admiralty have undertaken to make a new survey of the bed of the ocean between Ireland and America, and will lend vessels for laying the cable. Should the line be laid successfully, Government will further pay the company 14,000*l.* a year as long as the cable is in working order.

The large balloon which Mr. Coxwell engaged to construct about two months since is complete. It is 55 feet in diameter and 69 feet from crown to mouth. It is expected that this balloon will reach a height of at least 5 miles, and the ascent is to take place from Wolverhampton this day, June 28, at 9 o'clock.

10 A.M., and if possible to make a second ascent on Monday next at the same time and from the same place, if the weather be suitable. The observations are to include those necessary to determine the temperature and humidity of the air at different heights,—together with observations on electricity by Prof. Thomson's electrometer, which he has kindly lent for the purpose,—the time of vibration of a magnet, barometrical observations, &c. It is very important that the true height of the balloon should be known at different times; and from its size being of greater cubical extent—viz., 90,000 feet—than any balloon which has ever risen from England, it will be readily seen at great elevations if the sky be free from cloud: in this case it is most desirable that the true height be determined trigonometrically. For this purpose it will be necessary to determine its altitude by means of a sextant, theodolite, or any instrument noting the time of observation; and it is requested that all gentlemen who may see the balloon will take such observations, if possessed of the necessary instruments. It is also desirable that simultaneous observations of the dry and wet bulb thermometers, direction of the wind, &c. be taken at many places on the earth on this day; and observers, particularly those belonging to the British Meteorological Society, are requested to take them, and to forward them to Mr. Glaisher, Blackheath, S.E. The only persons in the balloon will be Mr. Glaisher to take the observations, and Mr. Coxwell to take charge of the balloon.

Miss Emily Faithfull, manager of the Victoria Press, has been appointed printer and publisher in ordinary to Her Majesty.

Those who are interested in Decimal Coinage and Weights and Measures will find a large collection of the current coins of all countries, which has been prepared for the International Decimal Association, in the North gallery, at the International Exhibition. Mr. Yates, whose name is well known in connexion with the efforts which are making to establish the decimal system of coinage, has compiled an admirable descriptive catalogue of the collection in question, copies of which may be had from Mr. Weld, the Superintendent of the Philosophical Class in which the collection is exhibited.

Lord Overstone has presented a petition to the House of Lords from a number of the most eminent goldsmiths and silversmiths, stating that in the course of their business they annually expended large sums of money in the production of new and original designs; that such designs were executed by artists in the employment of the petitioners; that their interests as employers were endangered by the Copyright (Works of Art) Bill; that the laws relating to Copyright in Designs were complex and uncertain; and praying for relief. His Lordship stated as to that part of the petition which related to the petitioners' interests as employers of artists, that he hoped the amendments which were intended to give effect to the prayer of the petitioners in the above Bill would obtain their Lordships' support: also, that so far as related to the injury and inconvenience which the petitioners alleged they sustained from the present uncertain and confused state of the law, he earnestly hoped that in the next session of Parliament the whole subject of Copyright would receive serious consideration, with a view to revising the present laws and placing them in a more satisfactory position.

The following tells its own story:—"While thanking your critic for his praise of my song, 'Summer is sweet' (June 14), which he describes as 'deliciously, fantastically lyrical,' may I ask you to state that I am not Owen Meredith? Much as I admire that gentleman, I don't wish to lose my identity in his. I will not entrap you into an advertisement by stating from what book, by whom published, Mr. George Lake took the verses."

"Yours, &c. MORTIMER COLLINS."

'A Plain Guide to the International Exhibition,' published by Messrs. Low, Son & Co., professes to teach country cousins the secret of seeing the whole Exhibition in one day. The work is creditably done.—Mr. Jeffs has issued a 'Guide à Londres et à l'Exposition de 1862,' a work also very honestly and ably done.

Messrs. Griffith & Farran have brought out a new issue of 'The Coins of England,' so printed as to admit of being carried about in the pocket, instead of being hung upon a wall. This new form is certainly more convenient for the traveller who is not yet familiar with the appearance and the value of our various pieces.

The Annual Birmingham Rose-Show will be held on Tuesday and Wednesday, July 1 and 2, in the Town-Hall of that place. Music and a dinner will add to the attractions of this Midland display. Mr. Stimpson will preside at the grand organ.

The Committee of Artists, named more than a year ago, for considering the ways and means of securing a bronze copy of Mr. Foley's statue of Lord Hardinge, have agreed to put the question to the public,—shall London have a duplicate of this magnificent work of Art? The artists have subscribed rather liberally as a mark of adhesion; but a considerable fund is required; and it is for the public to say by their acts whether the statue shall be erected in London or not. The model, we may add, is in the International Exhibition.

The arrangement by which the Duke of Buccleuch and two or three other tenants of Crown lands near Whitehall had contrived to turn the proposed river road from Westminster Palace to Blackfriars Bridge, from the river-side into Parliament Street as far as Scotland Yard—a fact which we denounced, a fortnight ago, as a very grave sacrifice of the public right—has begun to attract powerful notice from the daily papers. The *Times* and other journals have this week spoken loudly. Half the work is done; such a job is put in peril by the mere fact of publicity: yet the interests which have filled the Committee-room with lawyers and witnesses, and which have actually prevailed over a majority of the Committee, will not be easily subdued. Up to this hour, in spite of public clamour, the Duke of Buccleuch continues to monopolize the river-bank, and disturb the navigation of the Thames, at Richmond; he will monopolize the river-bank in front of Montagu House, if the public and their representatives in Parliament will permit him to do so. He has persuaded the Committee; will he be able to persuade the House?

The memorial of John Locke, proposed as a companion figure to Robert Blake, is to be inaugurated at the Shire Hall, Taunton, at the next meeting of the Somersetshire magistrates, Wednesday, July 2. We hear of a project for erecting a memorial to a third Somersetshire worthy in the same hall—to the late Dr. Thomas Young, whose life has been so well described by Dean Peacock. Of course, these marble witnesses to posterity are not erected without some pains and perseverance on the part of individuals. Letters must be written, visits must be paid, accounts must be kept, and artists must be consulted; but then the result is an honour and a service for all coming generations. We hope the hands which have placed the memorials of Blake and Locke in the Shire Hall will not tire of their noble task.

Mr. Stanford has published a library map of London and its Suburbs on a scale which permits him to lay down every road, street and field-path on an area of about 150 square miles. This map is printed on twenty-four sheets, and may be mounted on a large roller or folded in a portfolio. The Ordnance Survey of London for the first time placed the topography of the metropolis on the basis of a scientific triangulation. The work published by Government, however, produced no more than a mere outline of the street blocks. Mr. Stanford's Map includes the whole of the metropolitan boroughs, with the surrounding suburbs, extending from Hampstead, Highgate and Stamford Hill on the north, to Streatham, Merton, Upper Norwood and Sydenham on the south. It includes the valleys of the Lea and the Ravensbourne, with Leyton, Stratford, Blackwall, Greenwich, Lee and Beckenham. Westward, it includes Cricklewood, Shepherd's Bush, Hammersmith, Fulham and Wimbledon. The quantity of information supplied by the new map is very considerable. The courts, lanes and alleys in crowded districts, unknown to many classes,

but sought after by others, have been carefully inserted. Churches, chapels, chief post-offices, and public buildings of a local character, such as almshouses, parochial schools, vestries, police courts, stations, county courts, hospitals, institutions, and other places of resort, are prominently engraved. The larger edifices are displayed—such as, for example, the Tower, the Docks, Railway Stations, St. Paul's and Westminster Abbey, the Bank, Exchange, Charter House, the group of Christ's and Bartholomew's Hospitals, Buckingham Palace, the Houses of Parliament, the British Museum, the New Cattle Market, the great Prisons, the General Post Office, the Custom House, and the several Bridges. This magnificent work of topography leaves nothing to be desired.

The worthies of Leicester are all agog by the discovery, as they allege, of the skeleton of Richard the Third under Baw Bridge. Historical records relate that when the remains of this king were exhumed from the church vault of the Grey Friars, they were thrown over Baw Bridge into the river. But it requires a strong stretch of antiquarian faith to believe that the skeleton just found is that of Richard the Third.

A Correspondent makes the following statement and inquiry:—"On p. 795, col. 3, is noticed 'The Rubens or Vandyke picture of 'The Duchess of Buckingham's Family' (113), now exhibiting at the British Institution. This picture, I apprehend from the context, is the same as that noticed in the *Athenæum* for June 30, 1860, p. 33, as sold by Sir Culling Eardley, Bart., for 7,500 guineas, with the title of 'The Family of Sir Balthazar Gerbier' and formerly known as 'The Family of a Mistress of the Duke of Buckingham.'" I presume the Catalogue will inform me who is the present possessor of this picture, considering it to be the same one; and I am desirous of ascertaining these points, having referred to the picture as that of Gerbier's family in a short account, yet in MS., which is to be printed. The *Athenæum* also refers to a similar picture at Windsor, known to represent Gerbier's family, with a different background, &c. These two pictures, or at least two similar pictures, are noticed in Walpole's 'Anecdotes of Painting' (Worms's edit., 281), and I think it gives the clue for identifying them. Shall I be safe in stating that the picture now exhibiting is that of the family of Sir R. Gerbier?—By the way, what an interesting memoir might now be written of Gerbier, by the light of the documents lately found in the Record Office! Will Mr. Sainsbury give it to us? The "ups and downs" in life of Gerbier are very remarkable. A. W."—To which we answer:—The British Institution picture No. 113 still belongs to Sir Culling Eardley. It was formerly in the possession of Lord Radnor, Mr. Scawen and Sir Sampson Gideon. It would seem to be the prototype of the central group of the large picture now at Windsor, known, both by an inscription and a coat-of-arms on the flower-pot, to represent Sir Balthazar Gerbier and family. Sir Culling Eardley's is a Rubens that has suffered very extensively in repeated cleanings. The boldness of the background, and the Atlantes or human figures supporting the verandah, are quite in the style of Rubens, and do not appear in the Vandyke one at Windsor. This latter picture has been amplified from the original simple mother and four children, with Sir Balthazar on the left and five additional children to the right hand—all of which are so poor as to raise a question whether the picture really is by Vandyke. It was bought for Frederick Prince of Wales, out of Holland. This picture at the Institution probably represents the Duchess of Buckingham. Her authentic portrait, painted after the death of the Duke by Vandyke, is at Blenheim, and represents her with only three children, the girl more grown up, and no infant. Vandyke may possibly have adopted the central group for Gerbier from his master. The countenance of the lady is certainly like that of the Duchess in the Blenheim picture. A repetition of that is also at Middleton Park, Lady Jersey's. The three children of the Duchess of Buckingham appear on the Duke's monument in Westminster Abbey. Sir Culling Eardley's picture was called,

as early as 1766, the "Duke of Buckingham's three Children and a Son of Rubens"; but neither the Duchess nor *Mistress* of the Duke is mentioned.

Nature's great fortress in the Alps is about to be stormed. Dropping metaphor, certain gentlemen, bent on attaining fame at the risk of breaking their necks, purpose attempting the ascent of the Matterhorn in the course of a few weeks. We have heard of five who are all determined to succeed, or, at all events, to leave nothing undone to attain the summit of their ambition. One of these gentlemen is Mr. Kennedy, of Leeds, who made a desperate but unsuccessful attempt to scale the Matterhorn last winter. Some of the aspirants are foreigners, so let the Alpine Club look to their laurels.

At length Portugal purposes to honour her chief poet by a statue. The King has undertaken to grant a site and a life-size statue of Camoens, whose Lusiad has been more than once rendered into English, which will be a conspicuous object in Lisbon.

Friends of the late poet, Heinrich Heine, have resolved to fix a marble slab on the house at Düsseldorf in which he was born. Two houses at Düsseldorf have disputed the honour of having harboured the poet's cradle. But this question has been satisfactorily settled. The house of Herr Schönfeld, Bökerstrasse, vender of pictures and objects of Art, is the one in which Heine was born; its competitor opposite, the house of the hatmaker, Herr Hürter, was inhabited by his parents after the poet's birth.

ROYAL ACADEMY OF ARTS. THE EXHIBITION IS NOW OPEN. IN THE DAY, from Eight A.M. to Seven P.M.—Admission, 1s.; Catalogue, 1s. IN THE EVENING, from Half-past Seven till Half-past Ten. Admission, 1s.; Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at their GALLERIES, 5, Pall Mall East (close to the National Gallery), from Nine till Dusk.—Admission, 1s.; Catalogue, 1s.; Season Ticket, 6s.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-EIGHTH ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN, at their GALLERIES, 33, Pall Mall (near St. James's Palace), from Nine till dusk.—Admission, 1s.; Catalogue, 1s.; Season Ticket, 6s.

JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY, with a Collection of PICTURES BY ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 1s.

GEORGE NICOL, Secretary.

FRENCH GALLERY, 19, Pall Mall.—THE NINTH ANNUAL EXHIBITION OF PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s., which will also admit to the French Exhibition.

THE DERBY DAY, by W. P. FRITH, R.A., is NOW ON VIEW AT THE UPPER GALLERY, 19, Pall Mall.—Admission, 1s., which will also admit to the French Exhibition.

HOLMAN HUNT'S great picture, THE FINDING OF THE SAVIOUR IN THE TEMPLE, painted in Jerusalem in 1854, is NOW ON VIEW AT THE GERMAN GALLERIES, 168, New Bond Street.—Admission, 1s.

GERMAN GALLERY, 168, New Bond Street.—THE ROYAL PALACE OF FRANCE, Louis XVI. and Marie-Antoinette, in the PRISON in the TEMPLE, 1793, painted by E. M. WARD, R.A., is NOW ON VIEW.—Admission free, on presentation of a private address-card.

FRITH'S celebrated Picture of THE RAILWAY STATION, NOW ON VIEW, daily, from Eleven to Six o'clock, at the Fine-Art Gallery, 7, Haymarket, next door to the Haymarket Theatre.—Admission, One Shilling.

MR. JOHN LEECH'S GALLERY OF SKETCHES IN OIL, from Subjects in "Punch," is open every day from Ten till Dusk, at the EGYPTIAN HALL, Piccadilly.—Admission, One Shilling.

NOTICE.—THE GALLERY, 14, Berners Street, Oxford Street, NOW OPEN every day, from Ten till Five, with an EXHIBITION OF PICTURES AND DRAWINGS, including many important and beautiful Works by Frith, R.A., Rosa Bonheur, Millais, R.A., T. S. Cooper, A.R.A., F. Goodall, A.R.A., Macfie, R.A., Willis, Philip, and others, of the leading Artists of the day.—Admission, 1s.; Catalogue, 1s.

FREDERICK BUCKSTONE, Secretary.

ROSA BONHEUR'S celebrated PICTURES, "The Horse Fair," "The Scottish Raid," "The Spanish Muleteer," "The Highland Shepherd," "Shetland Ponies," and "Skye Terrier," NOW ON VIEW, at the GALLERY, No. 5, Waterloo Place, Pall Mall.—Admission, 1s.

JULIA PASTRANA EMBALMED, Standing Erect, dressed as in life, is pronounced by the Medical Profession to be the greatest scientific curiosity ever exhibited in London.—Burlington Gallery, 191, Piccadilly. Open from Eleven to Nine. Admission, 1s.

SCIENCE

SOCIESSES.

ROYAL.—June 19.—Major-Gen. Sabine, President, in the chair.—César Mansuete Despretz,

of Paris; Franz Ernst Neumann, of Königsberg; and Ernst Heinrich Weber, of Leipzig, were elected Foreign Members.—The following papers were read:—'On the Differential Co-efficients and Determinants of Lines, and their Application to Analytical Mechanics,' by A. Cohen, Esq.—'Dissections of the Ganglia and Nerves of the Oesophagus, Stomach and Lungs,' by R. Lee, M.D.—'Researches on the Development of the Spinal Cord in Man, Mammalia and Birds,' by J. L. Clarke, Esq.—'On Fermat's Theorem of Polygonal Numbers,' by the Right Hon. Sir F. Pollock.—'On the Spectrum of Carbon,' by J. Atfield, Esq.—'On Spectra of Electric Light as modified by the Nature of the Electrodes and the Media of Discharge,' by the Rev. T. R. Robinson, D.D.—'On the Photographic Transparency of Various Bodies,' and 'On the Photographic Effects of Metallic and other Spectra obtained by Means of the Electric Spark,' by W. A. Miller, M.D.—'On the Long Spectrum of Electric Light,' by Prof. G. G. Stokes.—'On the Reflexion of Polarized Light from Polished Surfaces, Transparent and Metallic,' by the Rev. S. Haughton.—'On the Loess of the Valleys of the South of England, and of the Somme and the Seine,' by J. Prestwich, Esq.—'On the Simultaneous Distribution of Heat throughout the Superficial Parts of the Earth,' by Prof. H. J. Henssey.—'Experimental Researches on the Transmission of Electric Signals through Submarine Cables,' by F. Jenkin, Esq.—'On the Theory of Probabilities,' by G. Boole, Esq.—'Observations made on the Movements of the Larynx when viewed by Means of the Laryngoscope,' by J. Bishop, Esq.—'On the Properties of Electro-deposited Antimony,' by G. Gore, Esq.—'Further Observations on the Distribution of Nerves to the Elementary Fibres of Striped Muscle,' by Lionel S. Beale, M.B.—'On the Sulphur Compounds in Purified Coal Gas, and on Crystallized Hydrosulphocarbonate of Lime,' by the Rev. W. R. Bowditch.—'On the Nature of Forces concerned in producing the greater Magnetic Disturbances,' by Balfour Stewart, Esq.—'Anatomy and Physiology of the Spongiade, Part III.,' by J.S. Bowerbank, LL.D.—'On the Calculus of Symbols, Third Memoir,' by W. H. L. Russell, Esq.—'On the Oxidation and Disoxidation effected by the Alkaline Peroxides,' by Prof. B. C. Brodie.—'On the Geometrical Isomorphism of Crystals,' by the Rev. W. Mitchell.—'On Simultaneous Differential Equations of the First Order in which the Number of the Variables exceeds by more than one the Number of the Equations,' by G. Boole, Esq.—'On the Relative Speed of the Electric Wave through Submarine Cables of different lengths, and a Unit of Speed for comparing Electric Cables,' by Cromwell F. Varley, Esq.—'On the Distorted Skulls found at Wroxeter, with a Mechanico-Chemical Explanation of the Distortion,' by H. Johnson, M.D.—'Preliminary Researches on Thallium,' by William Crookes, Esq.—'On the Thermal Effects of Fluids in Motion, Part IV.,' by J. P. Joule, LL.D., and Prof. W. Thomson.

ASIATIC.—June 21.—Lord Strangford, President, in the chair.—The Rev. S. Beal was elected a Resident Member; and, besides two other Chinese MSS. of great interest, presented to the Library a copy of the Chinese version of the Vajrachaliika Sutra, a Buddhistical devotional work, the text being wholly embroidered on satin. It was originally offered by a devout Chinese lady to a Temple in Canton, where it was found, with the other books presented, on the occupation of that city by our troops.—A discourse on the Tae-ping rebellion was delivered by Dr. Macgowan, formerly a medical missionary in China, who was on the whole inclined to look favourably on the general objects of the leaders of the rebellion, though he deplored the existence of several of its attendant phenomena.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—June 21.—Dr. J. Copland, V.P., in the chair.—Messrs. J. H. Heal and S. Heywood were elected Associates.—Mr. Gunston exhibited various relics lately obtained from the bed of the River Fleet.—The Rev. E. Kell exhibited a *Scatella* found in St. Mary's Road, Southampton.—Mr. S. J. Mackie read a

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notes on some bronze and bone relics found in Heatherly Burn Cove, in Weardale, Durham.—Mr. V. Irving read a paper 'On Early Celtic Poems.'—The Rev. Mr. Ridgway read a paper 'On the Proceedings of Charles the Second with the Pendrill Family,' and exhibited a ring given by the monarch to the Pendrills.

STATISTICAL.—June 17.—Dr. Farr, Treasurer, in the chair.—Messrs. J. Beal, G. A. Cape, J. E. Leyland, B. Newbatt, C. E. Newbon, and C. H. Ogbourne, were elected Fellows.—The Society had the pleasure of receiving M. Maurice Block (France), Dr. Engel (Prussia), Count Ripalda (Spain), M. Auguste Visschers (Belgium), Foreign Honorary Members of the Society, and Count Auguste Cieszkowski, a Member of the Chamber of Deputies at Berlin.—Mr. J. Glover read a paper 'On the Statistics of Tonnage, during the first Decade, under the Navigation Law of 1849.'

INSTITUTE OF BRITISH ARCHITECTS.—June 16.—W. Tite, Esq., M.P., in the chair.—A. Ashpitel, V.P., read a paper, describing some exceedingly interesting books discovered by the late Prince Consort in the Royal Library at Windsor, and four volumes of which (the entire number being thirty-eight) were brought for exhibition to the meeting by Mr. Woodward, his late Royal Highness having expressly desired that they should be examined by the Members of the Institute. A great number of these works belonged apparently to the library of the Albani family, as their arms appear in the volumes, and some have the arms of Consul Smith. They contain a series of drawings of Roman antiquities which were in existence at the time (the ages of the drawings vary from 1563 A.D. to 1773 A.D.), and which, therefore, are of high interest, even where the subjects illustrated are still extant; but since they comprise many that had been destroyed or fallen into a further state of decay, they are really invaluable. Not only so, but they show some of the most important works executed from the time of the immediate successors of Raphael, Michael Angelo and Da Vinci, down to the time of the decadence of Italian architecture. The names of Bramante, Domenichino, Pirro Ligorio, Oddi, Bernini, Borromini, the Fontanas, and a host of others of lesser note, are among these drawings; and almost all the noted works in Italy, from the time of the completion of the choir (or, more properly, the tribune) of St. Peter's, and all the alterations and restorations of the Basilican Churches, are represented.

METEOROLOGICAL.—June 18.—N. Beardmore, Esq., C.E., President, in the chair.—The paper read was by Mr. H. S. Eaton, 'On the Fluctuations of the Barometer, at Exeter, deduced from a register extending over forty-five years.'

ROYAL INSTITUTION.—May 16.—Sir H. Holland, Bart., V.P. in the chair.—'On the Iron Walls of Old England,' by Mr. J. Scott Russell, reported at length, page 854.

MEETINGS FOR THE ENSUING WEEK.

TUES. Ethnological, 8.—'Human Remains, Malay Peninsula,' Prof. Huxley; 'Human Remains, Valley of Trent,' Mr. Mackie; 'Veddas of Ceylon,' Mr. Bailey; 'Drawings of the Human Figure,' Mr. Clarke; 'Influence of Climate, &c., on Man,' Dr. Knox.
WED. Horticultural, 1.—Show.
THUR. Archaeological Institute, 4.
FRI. Horticultural, 2.—'Election of Fellow.
SAT. Asiatic, 3.—'Philological Antithesis of Coptic and Ancient Egyptian Languages,' Mr. Stuart Poole.

FINE ARTS

Specimens of Mediæval Architecture. Drawn by W. Eden Nesfield. (Day & Son.)
LOVERS of Art will have to thank Mr. Nesfield for this excellent collection of drawings from Gothic buildings in France and Italy, and regret that he should have confined himself to the works of the twelfth and thirteenth centuries. The Art of those ages in the countries named was undoubtedly little short of perfection; but it would have been interesting to have studied its course of development in the

examples afforded by Northern France, whence the majority of the subjects before us have been derived. Mr. Nesfield's modest Preface states his object in publishing these drawings has been a hope to aid, in common with similar works, the growing appreciation of the noble Art of the Middle Ages. He will succeed to a large share of the credit due to those who make known the treasures of architecture: indeed, we know no work which, in so unpretending a manner, is more likely to serve that end. He produces such ample proofs of the glory, intellectual vigour and unchallengeable Art of those times, that the wonder is hardly less why and how it fell, than the fact that men of northern descent ever tolerated anything else in succession. We may enter with the author the magnificent interior of Amiens—see its soaring shafts, its lofty roof groined with such exquisite taste—pace round the mighty piers, each so various, so subtly proportioned one to the other and in the elements of all,—and marvel how there could be any doubt about its surpassing beauty, or at the monstrous blindness of the men who speak of Gothic as a barbarous art.

For a chamber, it would be difficult to conceive anything more beautiful than the interior of the Chapter-house at Noyon (Plate 16), with, in the centre, a single round shaft; from its elegant capital spring lovely-proportioned vaulting ribs, that meet others from the wall. The exterior of this building is extremely lovely, and so simple as to be of necessity inexpensive. Excellent in all its proportions, the only thing that can be styled ornament about its exterior is a richly-carved string-course which does duty for a cornice, and runs beneath the battlement. A battlement will surely not be considered a costly decoration; and yet here it answers the same purpose as those balustrades of nine-pins set in frames which form the common *quasi*-Italian decoration for a parapet. So complete is this example, that the very carving mentioned might be omitted without serious injury to its beauty, if anything,—large angle-set bricks, for example,—were substituted, to break the surface with enriching shadows. The Interior of the Hospital at Ourscamp, in the same neighbourhood, built in a similar style, shows what a Gothic artist could do with such a subject, being as harmoniously formed, as elegantly grave, and as economically constructed, as any building on the earth. It is, indeed, an example of moderation and modesty in ornament; the octangular caps, with their chaste and simple carvings, are all that can be desired.

Mr. Nesfield is not only a good draughtsman, capable of truly representing the theme he takes in hand, but he has that feeling for his art which allows him to omit the inessential and accidental points of the subject, to select those which express its gist, and with pleasant care and precision represent them. This is shown, not only in matters of detail, but in the happy choice of points of view whence to display the characteristics of any work chosen for illustration. As a collection of sketches, made by way of memoranda for a student's use, this publication will be valuable beyond ordinary examples. Not alone does it contain several instances of domestic employment of Gothic Art—fewer than we should have wished, be it said,—but other points of current interest find illustration in this book. Amongst these is a sketch and details of the Gatteschi fountain at Viterbo, of apt interest to us, who are grumbling at the wretched taste which spins water like glass, and misunderstands the fundamental principles of Art so far as to disfigure even the basins in Trafalgar Square with a new

perversity. The Viterbo fountain is so beautiful that we may point to it as an example for study, and is so marred by senseless and incongruous additions that the cynical observer may derive comfort from seeing that the present age is not the earliest or the sole perpetrator of monstrosities. Parts of the cloisters of St. John Lateran, Rome, show at what a very great distance the arcades of the Horticultural Society's Gardens were adopted from them. In the illustrations of Montréal, Burgundy, is shown a western gallery to the church, an element the architectural propriety of which is at present under dispute. The example is not a favourable one, but it shows that the old designer held himself at liberty to do that which needed doing, did it to the best of his ability, and bent to no mere proprieties. Laon Cathedral, which does not receive the attention due to its variety of character and many points of interest, furnishes matter for several drawings in this series, which we commend to the student and the amateur.

FINE-ART GOSSIP.—At a late meeting of the Society of Painters in Water-Colours, for the election of a full Member from the list of Associates, the choice fell upon Mr. Birket Foster. This artist is, we believe, one of the youngest men who have been admitted to the full honour, as he is one of those whose popularity has been most rapid in growth. Five years have hardly elapsed since this gentleman began to paint, although he had been previously known as a draughtsman.

A new Exhibition of pictures has been opened in Berners Street, with the avowed purpose of placing before the public the works of young artists who may not have access to the ordinary galleries. Although containing some amazingly ugly pictures, by untrained clever men, and a few very foolish ones, it must be admitted that the ability shown in the first consoles us for the pain of seeing the second class. The most prominent is a striking but incomplete picture, by Mr. J. Whistler, *The Woman in White* (No. 42), which, the Catalogue states, was rejected at the Royal Academy. Able as this bizarre production shows Mr. Whistler to be, we are certain that in a very few years he will recognize the reasonableness of its rejection. It is one of the most incomplete paintings we ever met with. A woman, in a quaint morning dress of white, with her hair about her shoulders, stands alone, in a background of nothing in particular. But for the rich vigour of the textures, one might conceive this to be some old portrait by Zuccheri, or a pupil of his practising in a provincial town. The face is well done, but it is not that of Mr. Wilkie Collins's 'Woman in White.' Those who remember the promise of this artist's *Lady at the Piano*, seen at the Academy, will gladly see it again here.—Other welcome old friends are, Mr. Newton's *Garden at Monaco* (142), and another, *A Lake Scene*, from the Water-Colour Society's Exhibition; Mr. Macleish's *Deccan*, a design, and *Gipsy Vanity*, by Mr. J. Philip, from the Royal Academy. Many first sketches by Messrs. Egg, Creswick, Anthony, J. S. Cooper, Frith, Middle, R. Bonheur, &c., are interesting. The studies of the human figure by Mr. V. Prinsep are coarse; but his landscape-sketches, *Castel Gandolfo* (13) and *St. Peter's* (8), are creditable, and suggestive of nature. Mr. Spencer Stanhope's *After Sunset* (23), and *On the Banks of the Loire* (109).—Mr. H. Wallis's *On the South-coast, Seaford* (85), twilight on the shore, with gleaming pools of water, and a fort darkening at evening, are excellent studies. More finished are three fine drawings by Mr. G. P. Boyce: *On the Outskirts of Cairo* (118), *The Pyramids of Gizeh*, and *At Sonning-Eye* (133).—Two pictures, by Mr. E. J. Poynter, display great spirit and feeling for Art, with execution that needs nothing but sweetness to be admirable. *Orpheus leading Eurydice from Hades* (88), by this painter, is rather French, but very expressive. *Poverina* (45), a little dingy, has good character.

Mr. S. Solomon, as recently announced, has published, through Messrs. Cundall & Downes, a series of designs illustrating Jewish religious ceremonies. These are photographs from rough but effective pen-and-ink drawings, displaying modern costumes in the home occasions, and the traditional garments of the priests in those which are strictly ecclesiastical. The Eve of the Passover is a pretty modern interior; the Fast for the Destruction of Jerusalem, a broad study for light and shade. The Ceremony of Marriage is shown under the canopy, held by friends, according to the old rite. The Week of Mourning, a family, seated in sorrow and abasement, listening to consolation from a priest, is beautiful in tone. Sabbath Eve is charmingly composed.

Messrs. Day & Son publish 'An Illustrated Lecture on Sketching,' by Mr. G. Stubbs, which, as well perhaps as any book can teach the art of sketching in the "drawing-master" manner, will teach it. The author presumes his pupil to have attained a slight knowledge of drawing—which, by way of opening precept, is nearly as valuable as that immortal one of Mrs. Glasse; then proceeds to give intelligible instructions in the subject. The advice given has a higher quality than the lithographs which illustrate it possess, and has that best quality of all—extreme brevity.

The practice of chromo-lithography has found no more successful field for exercise than in fac-simile reproductions of drawings by Mr. W. Hunt. Messrs. Hanhart have published an example of admirable quality in their transcript, styled 'Woodland Gatherings,' after one of these: — a nest, with three mottled eggs lying in it, composed of straws of last year, and bound at the mouth by a twig of thorn. Near it is a basket, containing freshly-dug primroses, lush and yellow-green, as the blooms of that flower should be. A bunch of apple-blossoms and a crimson note of wild hyacinth, for diverse keys of colour, keep a hot marly bank in tone. Whoso possesses this, owns all but the most subtle triumphs of the painter in finish and brilliancy.

MUSIC AND THE DRAMA

MUSICAL UNION.—DIRECTOR'S MATINÉE.—TUESDAY, July 1, at Three o'clock.—Andante and Variations, for Two Pianofortes; Op. 45, in B flat. Schumann; Septet, E flat, Beethoven; Andante and Scherzo, Schubert; Op. 31, Mendelssohn; Septett, D minor, Pianoforte, Violin, Horn; Solos, Violin and Cello, by Arturo J. Jones; Ballad, Blagrove; Suite, Band and Principal Instrumentalists from Royal Italian Opera. Band-Visitors' Tickets, to be had of Cramer & Co.; Chappell & Co.; Oliver; Ashdown & Parry; and Austin, at the Hall, Half-a-Guinea each.

MR. CHARLES HALLE'S LAST BEETHOVEN RECITAL but TWO, THIS (SATURDAY) AFTERNOON, June 28.—The Programme will include the celebrated Sonata Appassionata, Op. 57, and Sonatas 54, 78 and 79. Vocalist, Madame Lemmens-Sherling. Accompanist, Mr. Harold Thomas.—For full particulars see Programme, at Chappell & Co.'s, 50, New Bond Street.

ST. JAMES'S HALL.—MR. BENEDICT has the honour to announce his ANNUAL GRAND MORNING CONCERT, on MONDAY, June 30. The Programme is now ready. Immediate application for the few remaining Sofa and Balcony Stalls, One Guinea each, is respectfully desired. Reserved Seats in the Area and Balcony, 10s. 6d.; Unreserved Area and Balcony, 3s.; Gallery, 3s.; may be obtained at the principal Musicsellers, and of Mr. Benedict, 2, Manchester Square.

WELSH NATIONAL MUSIC, sung by 400 voices, accompanied by a Band of Twenty Harps.—A CONCERT, to be given by Mr. JOHN THOMAS (Pencredi Gwalia), at St. JAMES'S HALL, FRIDAY EVENING, July 4, with the kind assistance of the Members of the Vocal Association, the West London Madrigal Society and the Royal Academy of Music. Vocalists: Miss Edith Williams, Mrs. E. M. Williams, Miss Mary Eyles, Mr. W. Wye Cooper and Mr. Lewis Thomas. Harps: Messrs. Bell, Cheshire, Frederick Chatterton, Wright, Oberthür, Trust, Cheshire, Layland, Lockwood, Ellis Roberts, George, Weppert and Aptommons; Mesdames Henry Bohrer (late Miss Chatterton), Cooper, Davies, Dryden and O'Leary, Winnings, Misses Bulkeley and Trust, and Mr. John Williams Conductor, Mr. Benedict. To commence at Eight o'clock. Sofa Seats, 10/-, 16/-, 21/-, 26/-, 35/-, and Box Seats, 12/-, Applications for Sofa Seats to be made to Mr. John Thomas, 109, Great Portland Street, W.—Tickets to be obtained at all the principal Music Shops; and at Mr. Austin's Ticket Office, 28, Piccadilly.

LAST MONDAY POPULAR CONCERT of the Season on MONDAY EVENINGS, July 7.—The DIRECTOR'S BENEFIT, being the Hundredth Concert since the commencement of the series in 1850.—Pianoforte, Mr. Charles Hallé; Violin, Herr Joachim; Violoncello, Signor Piatta. Vocalists: Miss Banks, Mr. Weiss and Mr. Sims Reeves. Conductor, Mr. Benedict. Sofas, Stalls, 5/-; Balcony, 3/-; Admission, 1/- Tickets at Chappell & Co.'s, 56, New Bond Street.

APTOMMAS'S SIXTH and LAST HARP RECITAL, assisted by eminent Artists, on **TUESDAY, July 8, at 16, Grosvenor Street** (by kind permission of Messrs. Collard). He will play Alvar's Concertino, his own Tarantelle, Irish Melodies, &c.—**Tickets, 5s. and 10s. ed.** **Programmes at the Musicians'ellers.**

THE HANDEL FESTIVAL.—There can be small question as to the advance of this on any preceding festival of the kind here or elsewhere. The progress made in choral singing in this country has admitted, nay necessitated, a degree of selection among the voices unattainable in any former gathering of such vast numbers. The inclosure of the orchestra at the Crystal Palace, admirable as a bold and skilful piece of construction, gives a force and concentration to the mass of sound wanting on former occasions. Then, two years' experience has not been thrown away as regards preliminary discipline. There was no need, it is true, to spend much time over 'The Messiah,' since that Oratorio (strange as it may seem to unbelieving foreigners) is "a household word" in the mouth of every singing man, woman and child in England; but the music performed on the selection day was less familiar, and that of 'Israel' more complicated; and pains were wisely bestowed on preparing both with a view to the rendering of the only attainable rehearsal of the vast body of voices and instruments as efficient as possible. The conductor had nothing to learn in the art of marshalling the legion under his command,—neither had the *Sacred Harmonic* in regard to those matters of organization which make all the difference betwixt confusion and triumph when such numbers are assembled. Yet with experience must come added ease and certainty, and this was to be felt at the memorable Sydenham meeting of 1862. The weather, too, so capricious and ungenial, was kindly and favourable on Monday and Wednesday. There are always those searchers "for the roc's egg" whom a holiday is nothing unless it gives them occasion to carp and grumble; but these critical folk have been fewer than usual during the week just over, if we are able to judge from the enjoyment and the enthusiasm of the very large audiences brought together.

It is superfluous to tell how magnificently went most of the great choruses of 'The Messiah'; how effects dreamed of but never realized by Handel were produced,—effects which it will be hard to surpass in any future performance of 'And the Glory of the Lord,' 'For unto us,' 'Glory to God,' 'Lift up your Heads,' 'Let us break them,' the Hallelujahs of Hallelujahs, and the final 'Amen.' The singers claim a word—Mr. Sims Reeves first, in right of his finish, passion and noble declamation. His voice was in excellent order; and, next to him, Madame Sainton-Dolby and Signor Belletti. Miss Parepa seemed nervous and ill at ease on beginning her task (the *soprano* music of the First Part of 'The Messiah'), but she brightened as she went on. The noble voice of Mlle. Titiens is peculiarly calculated for Handelian music; but her reading is spiritless and without understanding. She was too timid, too anxious seemingly, for level sweetness, in her rendering of the noble but difficult song 'I know that my Redeemer liveth,' to be satisfactory. Mr. Weiss was sedulus, but he has not forced his voice in vain, and the loss of sonority is particularly felt in so vast an arena, where purity of quality tells as much as power. The splendour of Monday's 'Messiah,' then, may be chronicled as most largely belonging to "the full pieces."

Wednesday's performance of the miscellaneous selection from Handel's sacred and secular works was probably the most remarkable example of perfect musical execution on a colossal scale ever offered in England. Merely mentioning the opening of the magnificent Dettingen 'Te Deum'—Madame Dolby's air and chorus from 'Samson'—the execution of "Let the bright Seraphim," by Mdlle. Titiens and Mr. Harper (encored),—a note of emphasis is due to the brilliant force of "Sound an alarm," by Mr. Sims Reeves, with chorus; another to the precision with which the noble and ingenious "Envy" chorus from 'Saul' was rendered. The first part closed with the solo and chorus, "As from the power of sacred lays" (Cecilian Ode), in which the volume of Mdlle. Titiens' voice told to great advantage. But the chorus is based (rare event with Handel!) on a poor theme; and is tiresomely elaborated, till the close is approached. That, indeed, is magnificent.

festival-goers; but who could have predicted the success of the secular music of Part the Second? beginning with a chorus from 'Hercules,' "Tyrants now no more," the vigour and beauty of which were new to us. This was followed by Signor Bellotti's excellent singing of "Revenge! Timothy's." Next came two of the musical triumphs of the day, the "Nightingale" chorus from 'Solomon,' sung with a grace and purity which, as having been attained to and ripened among more than three thousand voices, were nothing short of marvellous. Every musical point was as precisely indicated as though only forty people had been singing, but with a force of softness which only multitudes can give. This chorus was *encore'd*. The more familiar "Wretched Lovers," with its greater difficulties of tempo and accent, went little less well. Beside these choruses, we had Madame Lemmens-Sherington's pleasing execution of the bird-song from 'Acis,' the impassioned rendering of the 'Pastorale,' "Love in her eyes," by Mr. Sims Reeves, and the laughing-song from 'L'Allegro,' the solo part of which it was a pity that Mr. Weiss should have been called on to sing. It is admirably adapted to Mr. Santley, to whom it was originally allotted, but who, for some reason not explained, did not appear at the Sydenham Festival; a loss to the public, but a far greater loss to the artist, whose name should not have been absent from the annals of a celebration so extraordinary as this was.

Part the Third consisted largely of double choruses. These included the gorgeous "From the censer" and "Praise the Lord" from "Solomon," which went to a wish, and the Concert-scene from the same oratorio. The morning's performance wound up with "See, the conquering hero comes," given with brilliancy and triumph. When speaking, next week, of the performance of "Israel," a few general remarks and speculations, besides *addenda* and *corrigenda*, may be offered in respect to this Festival. Suffice it, for the hour, to say that it has been, in our experience, or so far as reading justifies comparison, unparagoned in all main points of musical excellence.

ROYAL ITALIAN OPERA.—There is no doubt that the present performance of 'Robert' at the Royal Italian Opera is the most complete ever made in London. When this is said, however, a mistake roundly printed in certain French journals which should know better must be rectified. They state that the opera has never been before given here in anything like its original form, forgetting its original production in Mr. Monck Mason's time; its revivals by Mr. Lumley, with Mdlle. Lind, Madame Castellan, Signors Fraschini and Staudigl; and at the Royal Italian Opera, with Mesdames Grisi, Dorus-Gras, Signor Tambergi, Herr Formes and Signor Ronconi, who did not disdain the tiny part of the *Herald*. The completeness on the present occasion lies in the superior evenness, excellence and

luxury of the performance, not in the quantity of music given. On the contrary, the opera, which as it originally stood, is lengthy, straggling and, in many portions, feeble, has been wisely condensed (still four hours long), to suit the conditions of English patience. Every possible care has been taken to set it nobly and liberally on the stage. The orchestra and chorus are splendid; the secondary characters, as presented by Mr. Gye's company, are good, sedulous and adequate to their duties. Signor Tamlerlik comes as near to being a good *Robert* as there has been since Nourrit's time. The character is one of extreme musical and dramatic difficulty; demanding a voice light, extensive, brilliant and *telling*—grace of person—and skill, if not passion, in acting. That the part is a strained one is M. Meyerbeer's fault. Its conditions are well fulfilled by Signor Tamlerlik as they probably will ever be.—On Thursday week, Herr Formes, as *Bertram*, the “Fiend father” (so that character was here designated in the times ere “sensation” had set in), was singing carefully. In “Robert” the men have the best of it as regards opportunity for display. The music belonging to *Alice*, “the first woman,” hardly lies within the traditions of Madame Penco; but she sang it steadily and well. Her voice was more clear and effective,

and her style more solid, than they have been in any former part;—she acted, too, with propriety. But the greatest success of this revival of 'Robert' belongs to the *Princess Isabella*, Madame Miolan-Carvalho. Nothing artistically finer, nothing more finished or truer to the scene than her entire performance, comes back to us by way of recollection. The now old air, 'Grace,' got a new grace from her capital reading and delivery of it, and was applauded rapturously. Those who have till now perversely considered her as merely a volatile singer, incapable of deep feeling, must have been shown the contrary past power of disproof, on Thursday week. As a whole, though this revival cannot add to the credit of the Royal Italian Opera, now confessedly the first establishment of its order in Europe, it cannot fail to be recollected as one among the extraordinary attractions of a year rich in attraction.—The *Gazette Musicale* states that Mdlle. Battu has been engaged by Mr. Gye for three seasons.

CONCERTS.—Madame Sainton-Dolby always gives her friends and clients a good concert. This year she introduced an interesting novelty in the singing of the choir of gentlemen from Toulouse, the *Société Clémentine Isaura*. This numbers some fifty members. The story of its successes is told in the trophy banner which was pitched in the orchestra—according to Continental custom—ere the singing began. Everything in the arrangements was new. The singers clustered in a ring round their clever conductor, M. Baudois, more like a party intent on its own pleasure (as may be seen in pictures) than having any reference to the public. Their voices are certainly the most musical French voices we have ever heard,—especially the basses. They sing with neatness, fire and intention; and had they prolonged their stay in London, they might have relied on no common popularity in a land which appreciates music of the kind they cultivate so well. What a pleasant international idyllic concert could be made up of these bright southern people—the "*Männergesang verein*" of Cologne (supposing the city of the Three Kings sent forth its singers)—and Mr. H. Leslie's excellently trained choir. Madame Sainton-Dolby was further assisted by Miss Marian Moss, who improves,—by Messrs. George Perren and Santley,—by the Sisters Marchisio (encored, and not undeservedly), in a duett from the '*Saffo*' of Signor Pacini, for the sake of its final cadence,—and by M. C. Halle. It was an evening, in short, of well-varied and agreeable music.

The *Popular Concert* for Herr Ernst's benefit on Monday evening was one to do every good artist's heart good, from whichever side it be viewed. The audience was large, and not so much warm as affectionate in its plaudits—these being so many proofs that so great a foreign artist as he in whose honour the evening's music was arranged is not forgotten in England; misunderstood though this country be by strangers who come hither to reap golden gains, and who then go home and speak despicably of us. The cordial co-operation of every one concerned is not to be passed over. But something yet more welcome remains to be noticed: the real value and individuality of Herr Ernst's music, which, of course, figured largely on the occasion. His new quartett is very good. There is fancy in its opening *allegro*; in its quaint *andante*, with a fresh second subject, easily and effectively treated; in its brief *allegro*, and in its last movement—though here the fancy be somewhat overwrought. There is science, too, enough and to spare. Should Herr Ernst's career of public representation, unhappily, prove to be closed, this composition is an admirable warrant that his imagination is uninjured, and that he possesses invention and knowledge enough to suffice for the working out of a second career. His "*Elegie*," played by Herr Joachim, was encored; so, too, but for the late period of the evening at which they were given, might have been any, or all, of the three '*Pendes Fugitives*,' by Herr Ernst and M. Stephen Heller, which were played to perfection by M. Halle and Herr Laub. The violinist in these proved himself thoroughly excellent—possessed of a warmth and a fire which are not

common among players so correct in their mechanism as he is. If we be not mistaken, Herr Laub has a good future to come in England.

DRURY LANE.—This theatre re-opened on Monday, with Mr. Boucicault's '*Colleen Bawn*.' The cast was in many respects new, and though not so efficient as might be wished in the female portions, was still remarkable. Madame Celeste, in *Mrs. Cregan*, gave to the part an importance which it has never yet possessed. Her son, the victim of her haughtiness, and the over-tempted husband of the poor, innocent and confiding *Eily O'Connor*, was better represented by Mr. F. Robinson than by any actor. Mr. H. Vandenhoff, as the lover of *Anne Chute*, was careful in the delineation of distinctive traits in the Irish character, and made the most of the perplexity arising out of his confused relations with his mistress, which for so long a space in the play threaten the separation of two hearts destined by nature for each other. The fine acting of Mr. Serle, in *Danny Mann*, redeemed more in the nature of shortcoming than belongs to such deficiency, and was throughout an impersonated ideal which must have been eminently satisfactory to the author. Mr. Boucicault himself, feeling no doubt the importance of the occasion, never played better, and, as *Miles-na-Coppaleen*, added to the attractions of the part a couple of songs which were well received by the house and commanded *encores*. The theatre was crowded in every part; of the complete success of the experiment there appears to be no reasonable doubt.

ADELPHI.—At this theatre, also, '*The Colleen Bawn*' was reproduced, and commanded a full though not overflowing house. The part of *Miles* was supported by Mr. C. Verner with much propriety and, perhaps, a little too much vigour. *Eily* was acted by Miss Burdett, who made her *début* at this theatre, but whose style is much too broad and stagey for such a part. On the whole, the drama, however, went off well, and there seems no reason why this theatre should not perform it to the usual amount of audience, notwithstanding that it is also acted to a larger one in a wider arena. It appears to us that each theatre addresses its peculiar class, and interferes but little with the other.

ST. JAMES'S.—'*His Last Victory*' is from the pen of Mr. Watts Phillips. The hero who accomplishes a victory over himself is an old general, who has been made a plaything by a woman for an ulterior purpose, and is justly indignant at her conduct, yet, nevertheless, nobly exposes his life to peril for her sake and to relieve her from the chance of suffering a great wrong. Such gallant conduct is of good example, and merits record. The lady is the *Countess Beauregard* (Miss Herbert), who doubts whether *Félicien Doucet* (Mr. F. Dewar) is in love with her, and to test the fact ventures on the desperate plan of coqueting with his uncle, *General Hercules Lacroix* (Mr. George Vining). With the old soldier she perfectly succeeds, though not with his nephew, who, really in love with her, is more and more disgusted by her attentions to his elderly relative. To avert the evident result, it is needful to drop the mask. Having, therefore, brought the brave old General to her feet, the Countess places a skein in his hand while she unwinds it, and then summons her friends to witness the modern Hercules kneeling before a new Omphale. The veteran is at first indignant and incensed, and leaves the scene, suggesting the possibility of its being his turn next to exult. But, as we have seen, he takes a noble vengeance. The second act portrays the lady in a repentant position, and as a suitor to the valiant and venerable man whom she had insulted. The fact is, that the *Baron Horace de Faucouville* (Mr. F. Charles) has possession of letters written by herself in early life, and threatens to use them for the purpose of preventing her marriage with Félicien. The General knows the Baron for a practised duellist, who has already been guilty of assassination, and determines at once to anticipate any possible meeting between the Baron and his nephew—the latter having, indeed, already challenged the nefarious trafficker in female correspondence. He hastily retires from the scene,

soon to return with the letters and the announcement that the lady's honour is saved. The play is carefully acted, and elegantly appointed both in regard to scenery and costumes. It is likely to prove successful.

MUSICAL AND DRAMATIC GOSSIP.—Among other events of the past week remarkable in the annals of Music must be noticed a more than usually interesting sale, by Messrs. Puttick & Simpson, of instruments belonging to the late Count Castelbarco, of Milan, who was a diligent and enthusiastic collector. This included five violins by Stradivarius, two violins by Guarnerius, four violins by Nicolas and Andreas Amati, violas by Stradivarius and Steiner, two violoncellos by Stradivarius, and a violoncello by Nicolas Amati.

The largest-sized shilling Handbook of '*The Messiah*,' so far as we know, extant has just been published, as one of the belongings of the week to-day closed, by Messrs. Boosey & Son.

'Israel's Deliverance from Babylon,' the Oratorio by Herr Schachner, founded on Moore's Sacred Melodies, which has been performed more than once in Germany, and favourably spoken of in several of the journals, is, we perceive, to be performed at Exeter Hall on the 30th of next month, with a strong cast of singers, a chorus of four hundred voices, and Mr. Mellon to conduct—for the benefit of the British Columbia Female Emigration Society.—The National Choral Society has been active of late, and is announcing a performance of '*Elijah*' for Thursday next.—*Mr. Benedict* will give the four Exhibition compositions at his Concert on Monday next.—The *Gazette Musicale* announces that the German singing societies in England mustered a thousand voices for a festival on Thursday last. Where did this happen?

A new opera, '*Nicola da Lapi*,' by Signor Schira, is announced as in preparation at Her Majesty's Theatre. Madame Guerrabelli was to sing on Thursday evening in '*Don Pasquale*.' When is Miss Kellogg to appear? Miss Louisa Pyne is to sing the part of *Zerlina*, in '*Don Giovanni*,' on Tuesday next.

The following note is from a Correspondent, who does not speak without knowledge:—"Let me call your attention to the fact that, in late notices on the last Concert of the Musical Society of London, a criticism appeared on *Margaret's air* from M. Gounod's '*Faust*', stating that it was an extract from an opera 'recently produced in Paris with indifferent success.' On reading this extraordinary assertion, I immediately addressed a note for publication, pointing out the fact that '*Faust*' had been out three years, had had a run of nearly two hundred nights, and was now one of the most popular operas in Germany, as I from recent experience could testify. This letter has been unnoticed, and the mis-statement rests uncontradicted. Why should we not have truth as to fact, whatever be difference in opinion?"

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A list of the performances given during the past twelve months at the Opera-house in Vienna confirms the fact above propounded by stating that '*Faust*' was performed there nineteen times within that period—this making the largest number of repetitions of any opera given during the period. Yet Vienna is the town in which M. Gounod has been the most severely criticized by the pedants who profess themselves outraged by the French treatment of Goethe's masterpiece.

Correspondents from Germany, who were present at the Whitsuntide Festival at Cologne—foreign professors, too, who know England well enough to be just to it—speak of the performance of Handel's '*Solomon*' there as "up to our mark." This is rarely the case with a German execution of the giant's works. The effect of Handel's choruses, it is added, was greatly enhanced, as we can well believe, by the organ-part by Mendelssohn, which has been laid aside since the festival for which it was written, and which is described as most masterly.—The anniversary of Haydn's death was celebrated by a performance of his '*Seasons*' at Leipzig—that of Sebastian Bach by the execution of his '*Johannes-Passion*' at Jena.

Music is all but asleep in Paris. Marliani's two-

act opera, 'Xacarilla,' written for Madame Stoltz and M. Duprez, has been revived at the Grand Opéra, with Mdlle. Godfrend (a new singer) and Mdlle. De Taisy in the principal female parts: another testimony this to the dearth of acceptable new works at that once-flourishing theatre.—M. Cavaillé-Coll, the notable French organ-builder, is dead.

Gastronomes having jaded palates are fond of "devils."—There is a certain family of readers the members of which rejoice in angry controversy. Here is no place in which to question the wholesomeness of such appetite. But the "devil" prepared for those who are to relish it, must be well grilled; and the controversy, if its sarcasms are to pique, if its arguments are to convince, must be sharp, plausible,—anything but dull. Not one of these conditions is attained by M. D. Tajan-Rogé, in a pamphlet entitled 'Fausses Notes' [False Notes], (Dentu). The writer Quixotizes against M. Félix and M. Berlioz; tilting at the former because of certain passages in a biographical notice of M. Félicien David, and at the latter on account of his articles concerning 'Alesté.' But he will do neither the Belgian veteran nor the keen critic of *Les Débats* the slightest harm—so very dull and tedious is his production.

A vesper service, by Mozart, in c major (date of composition, 1780), and warranted as not having till now been performed, was brought forward not long since at Salzburg. It is said, in the *Deutsche Musik-Zeitung*, to be a work in the writer's best manner.

Mr. Robson's indisposition preventing his performing at the Olympic, has proved a good opportunity for Mr. Worboys, a new comedian, who now takes the part of Queen Elinor, and performs it excellently. He is an acquisition to the theatre.

The management at the Strand have found it expedient to restore Miss Marie Wilton to the boards which she had so long made attractive. She has reappeared as Lucy Morton in the *petite* comedy of 'Court Favours,' part which shows her in a better light than the burlesque caricatures to which she was formerly almost entirely restricted.

MISCELLANEA

Sale of Engravings.—Some fine engravings, consigned from Milan, have been sold by Messrs. Sotheby & Wilkinson during the week. The following are some of the most important lots:—The Last Supper, after Leonardo da Vinci, by Raphael Menghini, an interesting and a remarkable proof, with the white plate, 27*l.*—The Aurora, after Guido, by the same, a most rare proof before any letters, 110*l.* 5*s.*—The Transfiguration, after Raphael, by the same, proof, 24*l.*—Parce Somnum Rumpere, after Titian, by the same, a rare proof before any letters, 32*l.*—St. John, after Domenichino, by Müller, proof, 22*l.* 10*s.*—Madonna di S. Sisto, after Raphael, by the same, proof, 56*l.*—Woman taken in Adultery, after Titian, by Anderloni, proof before any letters, 10*l.* 10*s.*—Moses at the Well, after Poussin, by the same, 37*l.* 8*s.*—The Statue of the Laocoön, by Bervic, a brilliant proof, 10*l.*—La Belle Jardinière, after Raphael, by Desnoyers, brilliant proof, 29*l.*—Fruit and Flower Pieces, by Earlam, proofs before the mottoes, 7*l.*—The Reading Magdalen, after Correggio, by Longhi, fine artist's proof, 30*l.*—Marriage of the Virgin, by the same, proof, 32*l.*—Another, nearly as fine, 28*l.*—The Assumption of the Virgin, after Titian, by Schiavone, choice proof before any letters, 30*l.*—Charles the First, with the Horse, after Vandyke, and Henrietta Maria, after the same, by Strange, fine proofs, 34*l.*—Lo Spasimo, after Raphael, by Toschi, proof before any letters, 35*l.*—L'Instruction Paternelle, (usually known as 'The Satin Gown'), by Wille, fine proof, 24*l.* 15*s.*—Les Musiciens Ambulans, after Dietrichy, by the same, proof before the arms, 15*l.* 15*s.*—The Fishery, after Wright, by Woollett, proof before the letters, 16*l.* 16*s.*—Another proof of the same subject, 10*l.* 15*s.*—The Spanish Pointer, after Stubbs, by the same, proof, 9*l.* 9*s.* The 234 lots brought 1,595*l.* 14*s.* 6*d.*

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THE NATURAL HISTORY REVIEW, No. VII. (JULY, 1862), contains a Review of Darwin on Dimorphic Condition in the Primula; also the following Original Articles, viz.: J. Lubbock, F.R.S., On the Evidence of the Antiquity of Man afforded by the Structure of the Somme Valley, (with Woodcuts and Lithographs); On Man and the British in the River District, by E. Ross. On Distortions in the Crania of Ancient Britons (with Woodcuts), by J. E. Davis, F.S.A.—On the Structure of the Stem of the Dicotyledons (with Woodcuts), by Professor Oliver, F.L.S.—On Translation of Aristotle's History of Animals, by J. Souler, M.D. F.L.S.—Bibliographical and Critical Controversies of Man with the Dinosaurs; Notion of Silkworms, 14*s.* Henrietta-street, Covent-garden, London; and 30, South Frederick-street, Edinburgh.

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